

THE *Hollywood* REPORTER

JANUARY 29, 2016

SUNDANCE 2016

AN INSIDER'S GUIDE
TO 15 HOT FILMS

PARK CITY: L.A.'S NEW
SECOND-HOME MECCA

THE SLAVERY MOVIE
THAT WILL HAVE
EVERYONE TALKING

BRIE ON THE

RISE

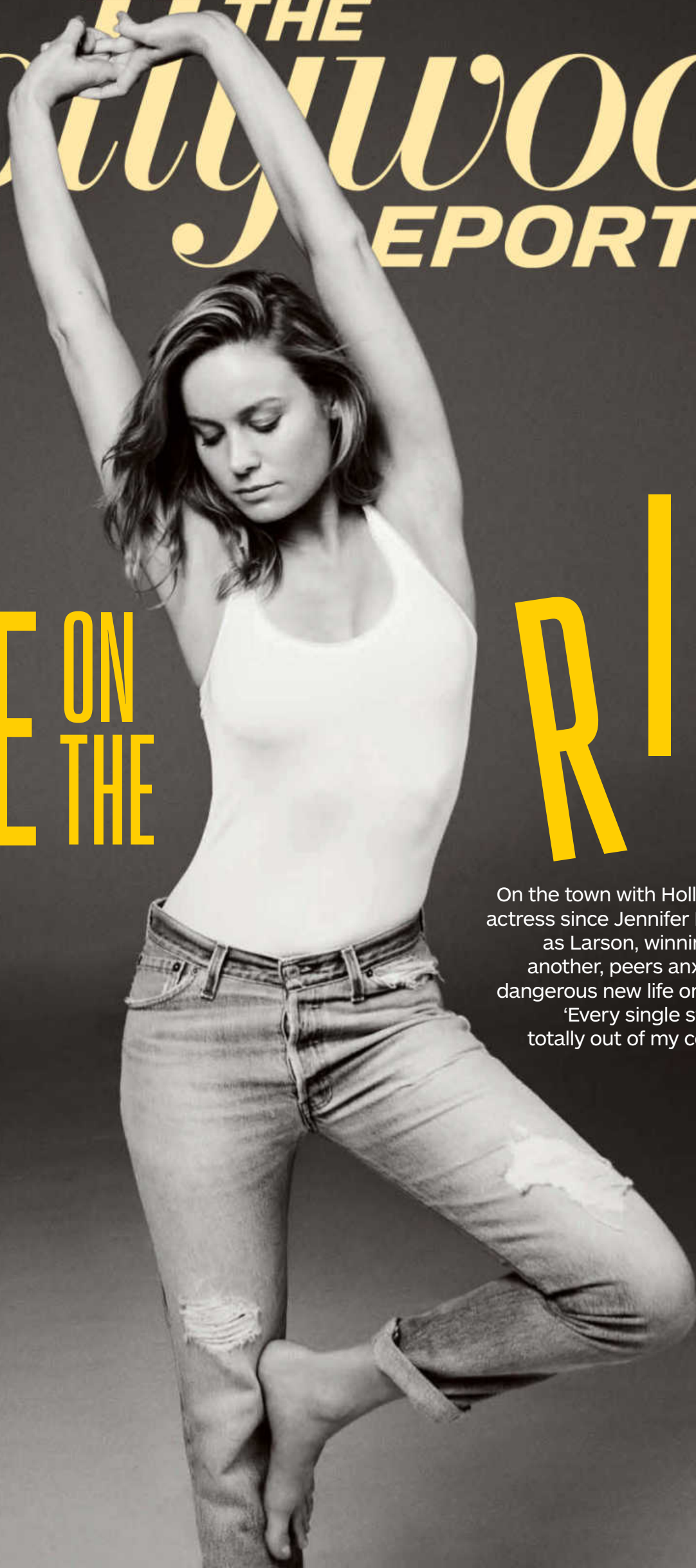
On the town with Hollywood's fastest-rising actress since Jennifer Lawrence as Larson, winning one award after another, peers anxiously into a dangerous new life on the A-list: 'Every single step of this last year is totally out of my comfort zone'

#OscarsSoWhite

THE ANGER, THE MOVEMENT
AND WHAT HAPPENS NOW

Netflix's Nasty Ratings Standoff

WHOM TO BELIEVE
(AND WHY IT MATTERS)





IT'S A MATCH MADE IN HOLLYWOOD.

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GUESS

58

"In this industry, where things change so quickly, I've found that having no expectations is the happiest way to go," says Larson, who was photographed Dec. 20 at Siren Orange Studio in Los Angeles.

Styling by
CRISTINA EHRLICH
Wolford bodysuit,
RE/DONE jeans.

FEATURES

58 **Tag, She's 'It'**
The freshly minted Oscar nominee and Golden Globe winner is Hollywood's fastest-rising star since Jennifer Lawrence. But unlike her predecessor, Brie Larson is not as ready with the quip or for all those cameras as the intensely private actress stands (anxiously) at the precipice **By Laurie Sandell**

66 **THR's Insider's Guide to Sundance**
Digging into hot docs on Anthony Weiner and Norman Lear, the 10 movies that will sell and the struggle behind Nate Parker's controversial *Birth of a Nation*. Plus, the fest's fresh faces, a father-daughter act, new restaurants and more.

78 **Art & Hollywood: 'Superficiality Is Full of Meaning'**
THR profiles artist of the moment Alex Israel, explores the industry's growing custom-commission obsession and dives into the DTLA gallery scene and the 2016 fair circuit as L.A.'s passion for art stays hot (even when Wall Street cools).

86 **And, Finally, the Oscar Nominees Are ...**
Now that the battle lines are drawn, a look at the top 13 films vying for Academy Awards: From box-office hits to tiny indies, here's how they stack up against one another. **By Gregg Kilday**



ACADEMY AWARD® NOMINEE

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"STALLONE DELIVERS HIS GREATEST PERFORMANCE SINCE THE ORIGINAL 'ROCKY.' HE'S TOUCHING, FUNNY, WARM, IMMENSELY LIKABLE, AND, WITHOUT EVER PUSHING, EFFORTLESSLY CONVEYS GRACE AND GRAVITAS."

STEPHEN REBELLO,  **PLAYBOY**


"STALLONE BENEFITS, AND DESERVES TO BENEFIT, FROM THE AUDIENCE'S LONG ASSOCIATION WITH HIM AND THE CHARACTER. WHEN WE LOOK AT HIS FACE, WE CAN HAVE NO DOUBT THAT ROCKY HAS GONE THROUGH LIFE AND LEARNED THINGS. THIS IS A BEAUTIFUL AND MOVING THING TO SEE."

MICK LASALLE, *San Francisco Chronicle*

"STALLONE FINDS SUCH SUBTLE, UNASSUMING TEXTURES IN THE PERFORMANCE THAT BOTH DEEPEN A CHARACTER WE'VE GROWN TO LOVE OVER THE LAST 40 YEARS, AS WELL AS PRESENT HIM IN A WHOLE NEW SHADE."

KRISTOPHER TAPLEY, *VARIETY*

"STALLONE IS AMAZING IN THIS ROLE."

BRIAN TRUITT,  **USA TODAY**

FOR YOUR CONSIDERATION
BEST SUPPORTING ACTOR
SYLVESTER STALLONE

 **GOLDEN GLOBE
AWARD WINNER**
BEST SUPPORTING ACTOR
SYLVESTER STALLONE

 **CRITICS' CHOICE
AWARD WINNER**
BEST SUPPORTING ACTOR
SYLVESTER STALLONE

 **WINNER**
BEST SUPPORTING ACTOR
SYLVESTER STALLONE
NATIONAL BOARD OF REVIEW

 **ONE OF THE BEST
FILMS OF THE YEAR**
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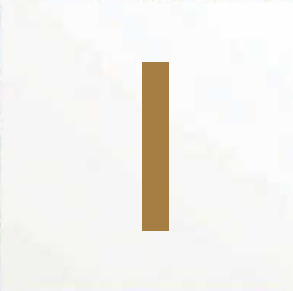
C O N



G R



A T



I O



N S

CONGRATULATIONS TO ALL OUR 2016 AWARD NOMINEES

DIRECTORS GUILD AWARDS

COMEDY SERIES
SILICON VALLEYSM, “**BINDING ARBITRATION**” - **MIKE JUDGE**
VEEP[®], “**ELECTION NIGHT**” - **CHRIS ADDISON**

DRAMATIC SERIES
GAME OF THRONES[®], “**MOTHER’S MERCY**” - **DAVID NUTTER**
THE KNICK[®], “**WILLIAMS AND WALKER**” - **STEVENSODERBERGH**

MOVIES FOR TELEVISION AND MINI-SERIES
SHOW ME A HERO[®] - **PAUL HAGGIS**
BESSIE - **DEE REES**

VARIETY/TALK/NEWS/SPORTS - REGULARLY SCHEDULED PROGRAMMING
REAL TIME WITH BILL MAHER, “**SHOW #1334**”
PAUL G. CASEY

VARIETY/TALK/NEWS/SPORTS - SPECIALS
AMY SCHUMER: LIVE AT THE APOLLO - **CHRIS ROCK**

CHILDREN’S PROGRAMS
SAVING MY TOMORROW, “**PART 3**” - **AMY SCHATZ**

DOCUMENTARY PROGRAM
GOING CLEAR: SCIENTOLOGY AND THE PRISON OF BELIEF - **ALEX GIBNEY**

PRODUCERS GUILD AWARDS

OUTSTANDING PRODUCER OF EPISODIC TELEVISION - DRAMA
GAME OF THRONES - **DAVID BENIOFF, D.B. WEISS, BERNADETTE CAULFIELD, FRANK DOELGER, CAROLYN STRAUSS, BRYAN COGMAN, LISA McATACKNEY, CHRIS NEWMAN, GREG SPENCE**

OUTSTANDING PRODUCER OF EPISODIC TELEVISION - COMEDY
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VEEP - **ARMANDO IANNUCCI, CHRIS ADDISON, SIMON BLACKWELL, CHRISTOPHER GODSICK, STEPHANIE LAING, JULIA LOUIS-DREYFUS, FRANK RICH, TONY ROCHE, KEVIN CECIL, ROGER DREW, SEAN GRAY, IAN MARTIN, GEORGIA PRITCHETT, DAVID QUANTICK, ANDY RILEY, WILL SMITH, BILL HILL**

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TRUE DETECTIVE[®] - **NIC PIZZOLATTO, SCOTT STEPHENS, STEVE GOLIN, AIDA RODGERS**

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MARC SMERLING, ANDREW JARECKI, JASON BLUM
VICE - **BJ LEVIN, BILL MAHER, EDDY MORETTI, SHANE SMITH, JONAH KAPLAN, TIM CLANCY, BEN ANDERSON, SHAWN KILLEBREW**

OUTSTANDING PRODUCER OF LIVE ENTERTAINMENT & TALK TELEVISION
LAST WEEK TONIGHT[®] **WITH JOHN OLIVER**
TIM CARVELL, JOHN OLIVER, LIZ STANTON
REAL TIME WITH BILL MAHER
BILL MAHER, SCOTT CARTER, SHEILA GRIFFITHS, MARC GURVITZ, BILLY MARTIN, DEAN E. JOHNSON, MATT WOOD

OUTSTANDING SPORTS PROGRAM
BACK ON BOARD: **GREG LOUGANIS**
HARD KNOCKS: TRAINING CAMP WITH THE HOUSTON TEXANS
KAREEM: MINORITY OF ONE
REAL SPORTS WITH BRYANT GUMBEL

SCREEN ACTORS GUILD AWARDS[®]

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A COMEDY SERIES - **JULIA LOUIS-DREYFUS** - **VEEP**

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A DRAMA SERIES - **PETER DINKLAGE** - **GAME OF THRONES**

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A TELEVISION MOVIE OR MINISERIES - **QUEEN LATIFAH** - **BESSIE**

OUTSTANDING ENSEMBLE PERFORMANCE IN A COMEDY SERIES - **VEEP**

OUTSTANDING ENSEMBLE PERFORMANCE IN A DRAMA SERIES - **GAME OF THRONES**

OUTSTANDING PERFORMANCE BY A STUNT ENSEMBLE TELEVISION SERIES - **GAME OF THRONES**

WRITERS GUILD AWARDS

COMEDY SERIES
SILICON VALLEY - **MIKE JUDGE, ALEC BERG, AMY ANIOBI, CARRIE KEMPER, SONNY LEE, DAN LYONS, CARSON MELL, DAN O’KEEFE, CLAY TARVER, RON WEINER**
VEEP - **ARMANDO IANNUCCI, SIMON BLACKWELL, JON BROWN, KEVIN CECIL, ROGER DREW, PETER FELLOWS, NEIL GIBBONS, ROB GIBBONS, SEAN GRAY, CALLIE HERSHEWAY, SEAN LOVE, IAN MARTIN, GEORGIA PRITCHETT, DAVID QUANTICK, ANDY RILEY, TONY ROCHE, WILL SMITH**

EPISODIC COMEDY
VEEP, “**JOINT SESSION**” - **TELEPLAY BY SIMON BLACKWELL & GEORGIA PRITCHETT, STORY BY ARMANDO IANNUCCI & SIMON BLACKWELL & GEORGIA PRITCHETT**
SILICON VALLEY, “**SAND HILL SHUFFLE**” - **CLAY TARVER**

DRAMA SERIES
GAME OF THRONES - **DAVID BENIOFF, D.B. WEISS, BRYAN COGMAN, DAVE HILL**

LONG FORM ADAPTED
SHOW ME A HERO - **DAVID SIMON, WILLIAM F. ZORZI, BASED ON THE BOOK BY LISA BELKIN**

COMEDY/VARIETY (INCLUDING TALK) SERIES
REAL TIME WITH BILL MAHER - **SCOTT CARTER, ADAM FELBER, MATT GUNN, BRIAN JACOBMEYER, JAY JARROCH, CHRIS KELLY, BILL MAHER, BILLY MARTIN, DANNY VERMONT**

COMEDY/VARIETY-MUSIC, AWARDS, TRIBUTES-SPECIALS
AMY SCHUMER: LIVE AT THE APOLLO
WRITTEN BY AMY SCHUMER

DOCUMENTARY SCREENPLAY
GOING CLEAR: SCIENTOLOGY AND THE PRISON OF BELIEF - **ALEX GIBNEY**
KURT COBAIN: MONTAGE OF HECK - **BRETT MORGEN**

ACADEMY OF MOTION PICTURE ARTS AND SCIENCES OSCAR[®] AWARDS

BEST DOCUMENTARY SHORT SUBJECT
BODY TEAM 12 - **DAVID DARG AND BRYN MOOSER**
CLAUDE LANZMANN: SPECTRES OF THE SHOAH
ADAM BENZINE
A GIRL IN THE RIVER: THE PRICE OF FORGIVENESS
SHARMEEN OBAID-CHINOY

AFI AWARDS

TV PROGRAM OF THE YEAR - **GAME OF THRONES**

CRITICS’ CHOICE AWARDS

BEST DRAMA SERIES
THE KNICK
THE LEFTOVERS

BEST ACTOR IN A DRAMA SERIES
CLIVE OWEN - **THE KNICK**
JUSTIN THEROUX - **THE LEFTOVERS**

BEST ACTRESS IN A DRAMA SERIES
CARRIE COON - **THE LEFTOVERS**

BEST SUPPORTING ACTOR IN A DRAMA SERIES
CHRISTOPHER ECCLESTON - **THE LEFTOVERS**
ANDRÉ HOLLAND - **THE KNICK**

BEST SUPPORTING ACTRESS IN A DRAMA SERIES
ANN DOWD - **THE LEFTOVERS**
REGINA KING - **THE LEFTOVERS**

BEST SUPPORTING ACTOR IN A COMEDY SERIES
MEL RODRIGUEZ - **GETTING ON**[®]

BEST SUPPORTING ACTRESS IN A COMEDY SERIES
NIECY NASH - **GETTING ON**

BEST MOVIE MADE FOR TELEVISION OR LIMITED SERIES
SHOW ME A HERO

BEST ACTOR IN A MOVIE MADE FOR TELEVISION OR LIMITED SERIES - **OSCAR ISAAC** - **SHOW ME A HERO**

BEST ACTRESS IN A MOVIE MADE FOR TELEVISION OR LIMITED SERIES
RACHEL McADAMS - **TRUE DETECTIVE**

BEST SUPPORTING ACTRESS IN A MOVIE MADE FOR TELEVISION OR LIMITED SERIES
WINONA RYDER - **SHOW ME A HERO**

BEST STRUCTURED REALITY SHOW - **PROJECT GREENLIGHT**

BEST TALK SHOW - **LAST WEEK TONIGHT WITH JOHN OLIVER**

BEST DOCUMENTARY FEATURE
GOING CLEAR: SCIENTOLOGY AND THE PRISON OF BELIEF

MOST BINGEWORTHY TV - **GAME OF THRONES**

GRAMMY[®] AWARDS

BEST MUSIC FILM
FOO FIGHTERS: SONIC HIGHWAYS - **DAVE GROHL, DIRECTED BY: JOHN CUTCLIFFE, JOHN SILVA, GABY SKOLNEK, KRISTEN WELSH, PRODUCED BY MR. DYNAMITE: THE RISE OF JAMES BROWN**
ALEX GIBNEY, DIRECTED BY: MICK JAGGER, VICTORIA PEARMAN, PETER AFTERMAN, BLAIR FOSTER, PRODUCED BY

NAACP IMAGE AWARDS[®]

OUTSTANDING ACTOR IN A COMEDY SERIES
WAYNE JOHNSON - **BALLERS**[®]

OUTSTANDING ACTOR IN A TV MOVIE, MINI-SERIES OR DRAMATIC SPECIAL
DAVID OYELOWO - **NIGHTINGALE**
MICHAEL KENNETH WILLIAMS - **BESSIE**

OUTSTANDING ACTRESS IN A TV MOVIE, MINI-SERIES OR DRAMATIC SPECIAL
QUEEN LATIFAH - **BESSIE**
LATANYA RICHARDSON JACKSON - **SHOW ME A HERO**

OUTSTANDING TV MOVIE MINI-SERIES OR DRAMATIC SPECIAL - **BESSIE**

OUTSTANDING DIRECTING IN A MOTION PICTURE (TELEVISION) - **DEE REES** - **BESSIE**

OUTSTANDING WRITING IN A MOTION PICTURE (TELEVISION) - **DEE REES** - **BESSIE**

OUTSTANDING DOCUMENTARY (TELEVISION)
KAREEM: MINORITY OF ONE

OUTSTANDING HOST IN A TALK, REALITY, OR VARIETY (SERIES OR SPECIAL)
BRYANT GUMBEL - **REAL SPORTS WITH BRYANT GUMBEL**

FILM INDEPENDENT SPIRIT AWARDS

BEST DOCUMENTARY - **HEART OF A DOG** - **LAURIE ANDERSON, DAN JANVEY**

HUMANITAS PRIZE

2016 FINALIST
CITIZENFOUR - **LAURA POITRAS**
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OUR THANKS AND APPRECIATION TO THE GUILDS, CRITICS, AND PRESTIGIOUS ORGANIZATIONS HONORING OUR TALENT WITH YOUR RECOGNITION.

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From left: Aja Naomi King, Nate Parker and Armie Hammer of *The Birth of a Nation* were photographed Jan. 12 at Dirty Laundry in Los Angeles.



55

This Moncler puffer (\$1,295) features knit sleeves, goose down and fox fur.



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L.A. artist Alex Israel was photographed Jan. 8 at Warner Bros. Design Studio in Burbank.

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Time Warner's Game of Chicken 17

Will Jeff Bewkes sell or not? Pressure builds for big changes. **By Michael Wolff**

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Ask Every Network Exec the Same Question 48

The 32 chiefs at the TCA Press Tour sound off on the competitive moves that most impressed them and the rival series that have them envious.

What Now? Everyone Has a Different Path to Best Picture 50

The Revenant hasn't sealed the deal, *Spotlight*'s still got game and Ridley Scott's snub actually could help *The Martian* as the final push begins.

Disney, Pixar, Make Room — GKids Films Wants a Seat 52

The tiny distributor again has bested the animation giants, earning Oscar noms for two little-seen movies.

STYLE

Puffer as Buffer 55

Keep warm while looking cool at Sundance with a parka that acts as a protective layer against Park City temps that hover near freezing.

Death of the Sundance Gifting Suites 56

Swag hags (remember Paris Hilton?) are becoming a thing of the past as the festival evolves beyond its "Swagdance" identity.

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TV 92

The People v. O.J. Simpson **By Daniel J. Fienberg**

Film 96

The Finest Hours **By Sheri Linden**

BACKLOT

Thunder Road Rides the Changes 98

Now a decade old, Basil Iwanyk's company makes noise in Hollywood with critical darlings like *Sicario* and popcorn hits like *John Wick*.

Conjuring Movie Magic 100

PGA Awards honoree David Heyman is reteaming with *Harry Potter* author J.K. Rowling for another wizardly outing.


31st CSA Artios Awards Preview 102



“★★★★★.
GORGEOUS,
HEARTBREAKING
AND UNFORGETTABLE.
EDDIE REDMAYNE
GIVES THE
PERFORMANCE
OF THE YEAR.”
REX REED, NEW YORK OBSERVER

“EDDIE REDMAYNE
GIVES THE GREATEST
PERFORMANCE
OF HIS CAREER. A
CINEMATIC LANDMARK.”
PETER DEBRUGE, VARIETY

5 BAFTA AWARD
NOMINATIONS 
INCLUDING
OUTSTANDING BRITISH FILM
BEST ACTOR EDDIE REDMAYNE • BEST ACTRESS ALICIA VIKANDER

SCREEN ACTORS GUILD 
AWARD® NOMINEE
BEST ACTOR • EDDIE REDMAYNE
BEST SUPPORTING ACTRESS • ALICIA VIKANDER

4 ACADEMY AWARD® NOMINATIONS
INCLUDING
BEST ACTOR EDDIE REDMAYNE • BEST SUPPORTING ACTRESS ALICIA VIKANDER



“ALICIA VIKANDER
CONJURES SOMETHING
DAZZLING AND
UNEXPECTED.”
CHRIS NASHAWATY,
ENTERTAINMENT WEEKLY

“ALICIA VIKANDER
IS THE YEAR'S
BREAKOUT STAR.”
ERIN WHITNEY, THE HUFFINGTON POST

THE DANISH GIRL

WITH LOVE COMES THE COURAGE TO BE YOURSELF

WORKING TITLE

COOPER

#TheDanishGirl

For more on this film, go to www.FocusGuilds2015.com



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GUILD AWARD NOMINATIONS

SCREEN ACTORS GUILD AWARDS®

Outstanding Performance by a Cast in a Motion Picture

Spotlight

MICHAEL KEATON

Straight Outta Compton

COREY HAWKINS

The Big Short

HAMISH LINKLATER

FINN WITTROCK

ADEPERO ODUYE

Trumbo

MICHAEL STUHLBARG

Outstanding Performance by an Ensemble in a Comedy Series

Transparent

JAY DUPLASS

AMY LANDECKER

Modern Family

TY BURRELL

JESSE TYLER FERGUSON

Outstanding Performance by an Ensemble in a Drama Series

Mad Men

CHRISTINA HENDRICKS

Game of Thrones

NATHALIE EMMANUEL*

CARICE VAN HOUTEN**

Downton Abbey

MAGGIE SMITH***

Outstanding Action Performance by a Stunt Ensemble in a Motion Picture

Furious 7

ANDY GILL

SPIRO RAZATOS

Mission: Impossible — Rogue Nation

WADE EASTWOOD

SCREEN ACTORS GUILD AWARDS®

Outstanding Performance by a Female Actor in a Comedy Series

Nurse Jackie

EDIE FALCO

Outstanding Performance by a Male Actor in a Comedy Series

Modern Family

TY BURRELL

Outstanding Performance by a Female Actor in a Drama Series

Downton Abbey

MAGGIE SMITH***

Outstanding Performance by a Female Actor in a Television Movie or Miniseries

The Lizzie Borden Chronicles

CHRISTINA RICCI

Special Recognition to

CAROL BURNETT

SAG Life Achievement Award

DIRECTORS GUILD AWARDS

Outstanding Directorial Achievement in Comedy Series

Modern Family: "White Christmas"

GAIL MANCUSO

Outstanding Directorial Achievement In Variety/Talk/News/Sports – Regularly Scheduled Programming

Saturday Night Live:

"Host: Tracy Morgan/"

Musical Guest: Demi Lovato"

DON ROY KING

Outstanding Directorial Achievement In Commercials

It Can Wait, ESPN

MILES JAY

Outstanding Directorial Achievement In Documentary

What Happened, Miss Simone?

LIZ GARBUS

DIRECTORS GUILD AWARDS

Outstanding Directorial Achievement In Variety/Talk/News/Sports – Specials

Amy Schumer: Live at the Apollo

CHRIS ROCK

A Very Murray Christmas

SOFIA COPPOLA

Saturday Night Live

40th Anniversary Special

DON ROY KING

PRODUCERS GUILD OF AMERICA AWARDS

The Norman Felton Award For Outstanding Producer Of Episodic Television, Drama

Better Call Saul

VINCE GILLIGAN

GENNIFER HUTCHISON

NINA JACK

THOMAS SCHNAUZ

Homeland

CHIP JOHANNESSEN

MICHAEL KLINK

House of Cards

KAREN MOORE

Outstanding Producer Of Animated Theatrical Motion Pictures

Anomalisa

DUKE JOHNSON

The David L. Wolper Award For Outstanding Producer Of Long-Form Television

American Horror Story: Hotel

ALEXIS MARTIN WOODALL

A Very Murray Christmas

SOFIA COPPOLA

PRODUCERS GUILD OF AMERICA AWARDS

Special Recognition to

SHONDA RHIMES

2016 Norman Lear Achievement
Award in Television

The Danny Thomas Award
For Outstanding Producer
Of Episodic Television, Comedy

Modern Family

CHRISTOPHER LLOYD

Silicon Valley

JIM KLEVERWEIS

Transparent

NISHA GANATRA

WRITERS GUILD OF AMERICA AWARDS

Drama Series

Better Call Saul

VINCE GILLIGAN
GENNIFER HUTCHISON
BRADLEY PAUL
THOMAS SCHNAUZ
GORDON SMITH

Mr. Robot

RANDOLPH LEON
ADAM PENN
MATT PYKEN

The Americans

STEPHEN SCHIFF

Episodic Drama

Better Call Saul: "Uno"

VINCE GILLIGAN

Original Long Form

Saints & Strangers

WALON GREEN
CHIP JOHANNESSEN

Sons of Liberty

KIRK ELLIS

Comedy Series

Silicon Valley

DAN LYONS

Transparent

ARABELLA ANDERSON
ALI LIEBEGOTT
FAITH SOLOWAY

Unbreakable Kimmy Schmidt

AZIE MIRA DUNGEY

WRITERS GUILD OF AMERICA AWARDS

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GENNIFER HUTCHISON
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THOMAS SCHNAUZ
GORDON SMITH

Mr. Robot

RANDOLPH LEON
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The Revenant

JACK FISK

Trumbo

MARK RICKER

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Single-Camera Television Series

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Bridge of Spies

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Best Edited Feature Film (Dramatic)

The Revenant

STEPHEN MIRRONE, ACE

Best Edited Feature Film (Comedy)

The Big Short

HANK CORWIN, ACE

Me and Earl and the Dying Girl

DAVID TRACHTENBERG

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SANDY POWELL***

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6 ACADEMY AWARD® NOMINATIONS

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RACHEL McADAMS

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TOM McCARDLE



"THE JOB FALLS TO THE 'SPOTLIGHT' TEAM, UNDER THE MANAGEMENT OF LIFELONG BOSTONIAN WALTER "ROBBY" ROBINSON. HE'S PLAYED BY MICHAEL KEATON IN A PERFORMANCE THAT WILL LEAVE ANYONE WHO HAS EVER WORKED AT A NEWSPAPER IN A STATE OF SHOCK. I DON'T KNOW HOW KEATON HAS DONE IT, BUT HE IS THE EERIE EMBODIMENT OF AN OLD-SCHOOL TYPE THAT POPULATED URBAN NEWSROOMS FOR MOST OF THE 20TH CENTURY: A NO-NONSENSE, NO-EMOTIONS, NO-AIRS, FEW-WORDS, INTENSE CATHOLIC GUY WHO HAS FORGOTTEN MORE ABOUT THE CITY HE COVERS THAN ANY NEWCOMER WILL EVER BE ABLE TO LEARN. I DON'T KNOW IF THIS IS TRUE OF ROBINSON HIMSELF—HE WAS A FOREIGN CORRESPONDENT FOR MANY YEARS — BUT THERE'S NEVER BEEN A MORE ACCURATE REPRESENTATION OF A NEWSPAPERMAN."

THE WEEKLY STANDARD, John Podhoretz

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RACHEL McADAMS

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MICHAEL KEATON

FOR YOUR CONSIDERATION

SPOTLIGHT

Participant
media

FIRST LOOK

spotlightthefilm.com

ANONYMOUS
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the REPORT

AN INSIDE LOOK BEHIND THE HEADLINES

Game of Thrones? It's a Game of Chicken at Time Warner

With a restless board and Carl Icahn lurking, CEO Jeff Bewkes weighs selling all or part of the company as Wall Street forces soon could remake (or end?) one of media's iconic players By Michael Wolff

AMONG THE BATTLES THAT CARL ICAHN likes to relive is his 2006 attempted takeover of Time Warner. I was covering Icahn at the time for *Vanity Fair* and CNBC and hence became the recipient of many garrulous and ebullient late-night calls from the second-richest man in New York (after Michael Bloomberg). It would be hard to imagine anybody having a better time on the job than Icahn seemed to be having then. The Time Warner proxy fight had all the things Icahn likes most: media attention (Me: "Who runs your PR?" Icahn: "Whaddaya mean? I run it!"); spiritless management (Time Warner CEO Richard Parsons was winding down his tenure); and a simple solution (break it up). What's more, it had the perfect outcome: quick and profitable. While Icahn folded his proxy fight, he walked away with a big gain and, as he still would be crowing years later, the company eventually did everything he wanted it to do, fast tracking the C-suite elevation of Jeffrey Bewkes, and, in ensuing years, selling off its low-growth pieces, Time Warner Cable, AOL and Time Inc.

Ten years later, despite Icahn's denials — "I am not in Time Warner, not backward, not forward. I have no shares or options," he told *THR* on Jan. 12 — Wall Street suspects he is back again. Corvex Management, run by Icahn protegee Keith Meister, has a saber-rattling Time Warner stake. Another big block of call options recently was bought by an unnamed investor who many think is Icahn, 79. Icahn-connected reporters are retailing Icahn-connected rumors. Or, in an alternative scenario, various whisperers inside or outside Time Warner are encouraging Wall Street to believe he is back again in order to pump the stock. Icahn himself said as much: "I have zero idea who is doing this, but ... it's getting out there, and it's getting annoying," he told *THR*. If true, that would be a dicey strategy that might in fact bring Icahn back again.

Among the biggest media and entertainment conglomerates, only Time Warner and Disney are true public companies. At the others — 21st Century Fox, Viacom, CBS and Comcast/NBCUniversal — management

holds tight voting control. Time Warner, however, is almost a pure product of the demands of Wall Street (this was true, too, in the past of Disney — but its size and success buffer it now), growing larger and smaller in its 26-year history, according to Wall Street whims and sieges. In 1990, print publisher Time Inc., with its Ivy League executives, and film and TV studio Warner Communications, with its street-smart guys, merged because they both thought they were takeover targets



Icahn

(Rupert Murdoch made a run at Warner in 1984). Then Turner was added in 1996 during Wall Street's peak enthusiasm for media conglomeration (and to stymie Ted Turner's ambition to buy CBS). Then, in 2000, came the disastrous dot-com-mania merger with AOL, plunging the company into despair and leading to Icahn's bid. Then, in 2014, Murdoch struck with an \$80 billion offer, committing CEO Bewkes to daunting stock price goals in order to stave him off.

Now Bewkes, 63, has entered 2016 facing two Wall Street strikes against Time Warner.

The first is a conviction among aggressive investors — including many activists and hedge funds that bought into Time Warner during the Murdoch raid — that great volatility in the media industry, coupled with the fact that media is one of the few undervalued sectors,

THR HEAT INDEX



TIM STORY

The *Ride Along 2* director scores a huge \$41.6 million opening for Universal, leading a strong MLK holiday weekend.



ROBERT IGER

The Disney CEO throws his weight behind an NFL stadium proposal in Carson, Calif., only to be rebuffed by league owners, who pick Inglewood as the site for the Rams.



STEVE GOLIN

The Anonymous Content chief has become an awards magnet, producing two best pic Oscar contenders (*Spotlight*, *The Revenant*) and Globes' and Critics' Choice best drama series *Mr. Robot*.



PHILIPPE DAUMAN

The Viacom CEO is under fire after an activist fund manager calls for his ouster for being "asleep at the switch" as he and CBS leaders are named in a shareholder lawsuit questioning the board's independence.

SHOWBIZ STOCKS

\$66.06 (+4.6%)

ELECTRONIC ARTS (EA)
Star Wars: Battlefront moves to second place in monthly sales, and the maker of video games gets an upgrade from Bank of America/Merrill Lynch.

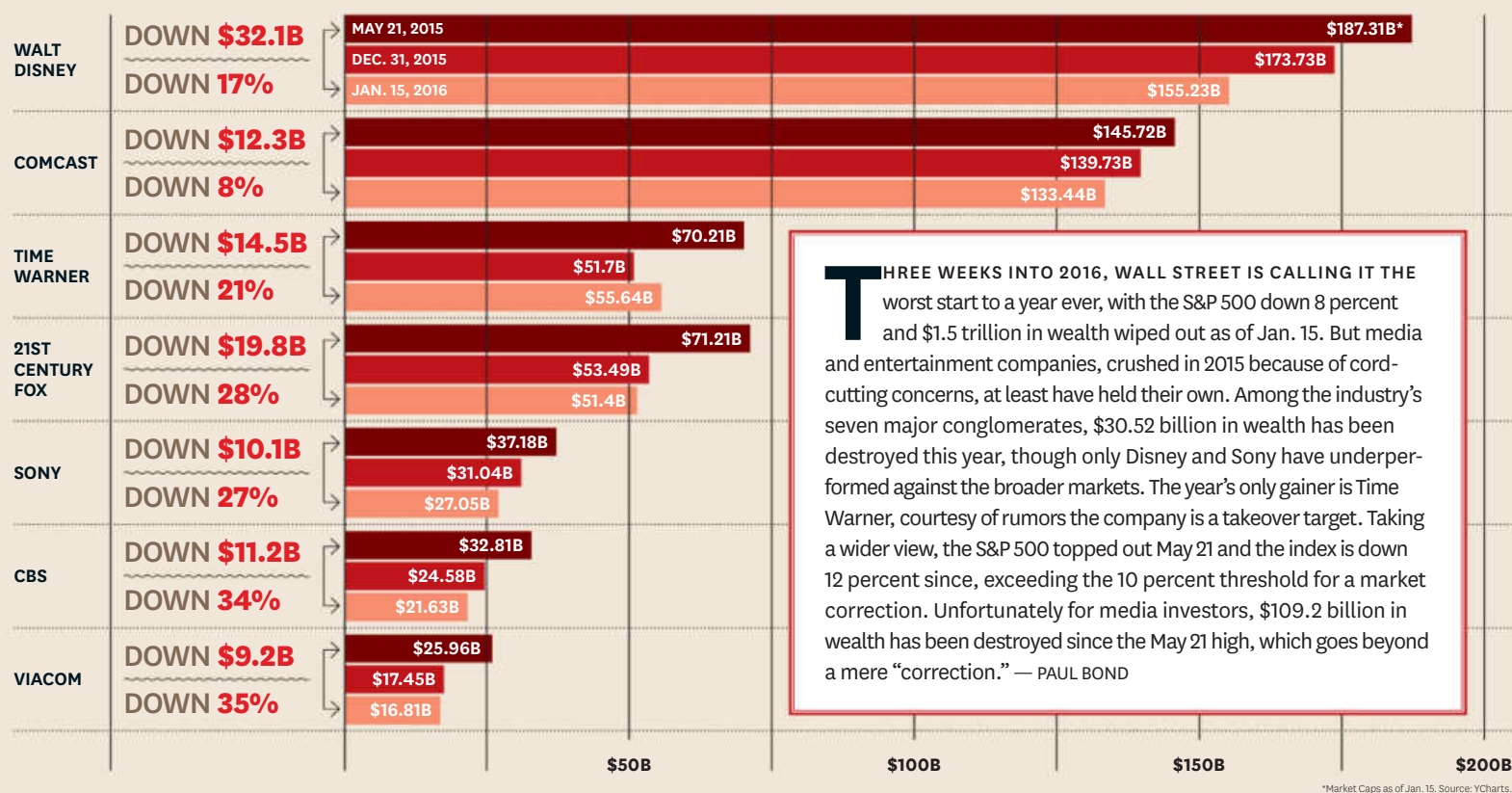
\$17.94 (-10.2%)

TWITTER (TWTR)
A class-action law firm sues on behalf of a victim of ISIS who alleges the terrorist organization used the social network to mobilize its followers.

Jan. 8-15

STOCK SOCK: \$109 BILLION IN MEDIA VALUE DESTROYED SINCE MAY

Seven Hollywood conglomerates have been hammered by investors during the past eight months, and 2016 started with a bust, not a bang — though entertainment market caps (especially takeover target Time Warner) have begun on a slightly positive note



THREE WEEKS INTO 2016, WALL STREET IS CALLING IT THE worst start to a year ever, with the S&P 500 down 8 percent and \$1.5 trillion in wealth wiped out as of Jan. 15. But media and entertainment companies, crushed in 2015 because of cord-cutting concerns, at least have held their own. Among the industry's seven major conglomerates, \$30.52 billion in wealth has been destroyed this year, though only Disney and Sony have underperformed against the broader markets. The year's only gainer is Time Warner, courtesy of rumors the company is a takeover target. Taking a wider view, the S&P 500 topped out May 21 and the index is down 12 percent since, exceeding the 10 percent threshold for a market correction. Unfortunately for media investors, \$109.2 billion in wealth has been destroyed since the May 21 high, which goes beyond a mere "correction." — PAUL BOND

means imminent consolidation. Media is the next pharma: first one deal, then two, then 10.

The other is that Bewkes, following the Fox bid of \$85 a share, promised he could, in short order, push the price to \$100 a share, setting up a clear success-failure measure.

Bewkes always has packaged himself as the ideal Time Warner manager, a technician CEO, without evident grandiosity, or even sentimentality, dedicated to the kind of corporate engineering that maximizes share price growth. But the Fox bid rather called his bluff, revealing him to be a guy who, even in the face of a rich offer, wanted to hold on to his company.

But despite aggressive cost-cutting efforts, the world (or Wall Street) mostly has conspired against his efforts to defend his turf. Investors have chosen to believe digital media's self-interested case for cord-cutting and the inevitable fall of traditional television delivery; what's more, Wall Street believes the high stock prices of tech companies, such as Amazon or Apple or Alphabet, offer a perfect currency for buying media companies. Bewkes' own clunky remarks to analysts this fall about the need for new programming investment helped push the price down by 10 percent. Hence, Time Warner is officially up against it. Now trading near \$70, investors believe there's an easy \$30 more for the taking.

But from the investors' point of view, that extra \$30 only materializes if something happens.

This is not just the greed of activists talking but of yearslong holders. Dodge & Cox, the mutual fund company and longtime Time Warner investor with a strong relationship with Bewkes and other board members, has, according to one hedge fund closely following the company, been having a pointed discussion with management about selling the entire company or parceling off key assets.

Except that now the stock is going up — as the market goes down.



Meister

This is happening just as the window draws open in late February for a proxy fight before the annual shareholders meeting. Management's play and timing may be to encourage the sense that a transaction is possible — and is coming. One observer in a competitive media conglomerate's C-suite sees the recent suggestion in *The New Yorker* of an HBO spinoff as an idea encouraged by Time Warner executives themselves. The drumbeat in the *New York Post* about buyer interest in the company largely has come from media reporter **Claire Atkinson**, for whom **Gary Ginsberg**, Time Warner's head of communications (and before that *Post* owner News Corp's head of communications), is a frequent source (Icahn, too, is a frequent Atkinson source). What's more, Bewkes recently suggested, however enigmatically, that a sale of the whole company was a possible strategy, according to the *Post*.

If management is amenable to a deal, there's no reason not to let them be the ones to do a deal. On the other hand, the window for a proxy fight also closes very quickly — thereupon, absent an attack, management would have another year to consider its options. According to some reports, this might involve rallying to buy a stake in Hulu, or, conversely, leading a new initiative to hold back VOD deals and defend the cable bundle, longer-term rather than immediate share-price-building strategies.

In other words, it's something of a game of chicken, with Icahn now revving his rumor engines. Does he or do other activist investors increase the pressure for an endgame? Or do reports of that pressure encourage a bid for the company, which, at this point, Bewkes probably could not turn down. (In early January, Benzinga reported another offer from Fox of \$105 a share, which Fox immediately denied.)

In any event, no one seems to believe that there is a return to the status quo at Time Warner. Something happens. Most likely that, in 2016, it disappears from this Earth. **THR**



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FEMALE ACTOR IN A LEADING ROLE

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ROOM

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MALE ACTOR IN A SUPPORTING ROLE

CHRISTIAN BALE
THE BIG SHORT

IDRIS ELBA
BEASTS OF NO NATION

OUTSTANDING PERFORMANCE BY A
FEMALE ACTOR IN A SUPPORTING ROLE

ROONEY MARA
CAROL

RACHEL MCADAMS
SPOTLIGHT

OUTSTANDING PERFORMANCE BY A
CAST IN A MOTION PICTURE

IDRIS ELBA

THE BIG SHORT
CHRISTIAN BALE
STEVE CARELL
JEREMY STRONG

SPOTLIGHT
RACHEL MCADAMS

STRAIGHT OUTTA COMPTON
O'SHEA JACKSON JR.

TRUMBO
ELLE FANNING

OUTSTANDING PERFORMANCE BY A
MALE ACTOR IN A TELEVISION MOVIE
OR MINISERIES

IDRIS ELBA
LUTHER

OUTSTANDING PERFORMANCE BY A
MALE ACTOR IN A DRAMA SERIES

RAMI MALEK
MR. ROBOT

BOB ODENKIRK
BETTER CALL SAUL

OUTSTANDING PERFORMANCE BY A
FEMALE ACTOR IN A DRAMA SERIES

CLAIRE DANES
HOMELAND

JULIANNA MARGULIES
THE GOOD WIFE

OUTSTANDING PERFORMANCE BY A
MALE ACTOR IN A COMEDY SERIES

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SHAMELESS

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FEMALE ACTOR IN A COMEDY SERIES

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UNBREAKABLE KIMMY SCHMIDT

AMY POEHLER
PARKS AND RECREATION

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TOM CULLEN
MICHELLE DOCKERY

GAME OF THRONES
GWENDOLINE CHRISTIE
NIKOLAJ COSTER-WALDAU
MAISIE WILLIAMS

HOMELAND
CLAIRE DANES

HOUSE OF CARDS
MAHERSHALA ALI
JIMMI SIMPSON

MAD MEN
ELISABETH MOSS

OUTSTANDING PERFORMANCE BY AN
ENSEMBLE IN A COMEDY SERIES

THE BIG BANG THEORY
MAYIM BIALIK
JOHNNY GALECKI
MELISSA RAUCH

MODERN FAMILY
SARAH HYLAND

ORANGE IS THE NEW BLACK
RUBY ROSE

TRANSPARENT
CHERRY JONES
HARI NEF

VEEP
HUGH LAURIE

SPECIAL CONGRATULATIONS TO
DAVE BOONE
WRITER, 2016 SCREEN ACTORS GUILD AWARDS
TELECAST

ALAN CARTER
DIRECTOR, 2016 SCREEN ACTORS GUILD AWARDS
TELECAST

WRITERS GUILD OF AMERICA

ORIGINAL SCREENPLAY
SPOTLIGHT
JOSH SINGER

ADAPTED SCREENPLAY
THE BIG SHORT
ADAM MCKAY

STEVE JOBS
AARON SORKIN

TRUMBO
JOHN MCNAMARA

DOCUMENTARY SCREENPLAY
KURT COBAIN: MONTAGE OF HECK
BRETT MORGEN

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STUART ZICHERMAN

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JACK BURDITT
ROBERT CARLOCK
TINA FEY
CHARLA LAURISTON
MEREDITH SCARDINO

VEEP
KEVIN CECIL
NEIL GIBBONS
ROB GIBBONS
ANDY RILEY

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UNBREAKABLE KIMMY SCHMIDT
JACK BURDITT
ROBERT CARLOCK
TINA FEY
CHARLA LAURISTON
MEREDITH SCARDINO

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AMERICAN HORROR STORY: HOTEL
BRAD FALCHUK
TIM MINEAR
JENNIFER SALT
JIM WONG

SONS OF LIBERTY
STEPHEN DAVID

LONG FORM ADAPTED
FARGO

BOB DELAURENTIS

SHORT FORM NEW MEDIA – ADAPTED
“CHAPTER TWO: PHOEBE” (HEROES REBORN: DARK MATTERS)

ZACH CRALEY

“THE SUMMER OF LOVE, PART 1: MEET CHARLIE”
(AQUARIUS)

DAVID REED

ANIMATION

“GAYLE MAKIN’ BOB SLED” (BOB’S BURGERS)

LIZZIE MOLYNEUX
WENDY MOLYNEUX

“HOUSETRAP” (BOB’S BURGERS)

DAN FYBEL

CHILDREN’S SCRIPT – LONG FORM OR
SPECIAL
DESCENDANTS

JOSANN MCGIBBON
SARA PARRIOTT

EPISODIC DRAMA

“INTERNATIONAL ASSASSIN” (THE LEFTOVERS)

NICK CUSE

EPISODIC COMEDY

“SAND HILL SHUFFLE” (SILICON VALLEY)

CLAY TARVER

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– SERIES
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COMEDY / VARIETY – MUSIC, AWARDS,
TRIBUTES – SPECIALS
THE 69TH ANNUAL TONY AWARDS

DAVE BOONE

2014 KENNEDY CENTER HONORS

NELL SCOVELL

2015 FILM INDEPENDENT SPIRIT AWARDS

MARIKA SAWYER
FRANK SEBASTIANO
ERIK WEINER

JIMMY KIMMEL LIVE: 10TH ANNUAL AFTER THE OSCARS
SPECIAL

BESS KALB
MOLLY MCNEARNEY

SATURDAY NIGHT LIVE 40TH ANNIVERSARY SPECIAL

JAMES ANDERSON
FRED ARMISEN
TINA FEY
CHRIS KELLY
SETH MEYERS
JOHN MULANEY
PAULA PELL
JEFF RICHMOND
KENT SUBLETTE
BRYAN TUCKER

TV NEWS SCRIPT – REGULARLY
SCHEDULED, BULLETIN, OR BREAKING
REPORT

“CUBA” (60 MINUTES)

SCOTT PELLEY

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MARTA KAUFFMAN

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EX MACHINA

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THE MARTIAN

MICHAEL SCHAEFER
RIDLEY SCOTT

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PRODUCER OF ANIMATED THEATRICAL
MOTION PICTURES

ANOMALISA

CHARLIE KAUFMAN

THE DAVID L. WOLPER AWARD FOR
OUTSTANDING PRODUCER OF LONG-
FORM TELEVISION

AMERICAN HORROR STORY: HOTEL

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BRAD FALCHUK
TIM MINEAR
JENNIFER SALT
JAMES WONG

FARGO

WARREN LITTLEFIELD

THE NORMAN FELTON AWARD FOR
OUTSTANDING PRODUCER OF EPISODIC
TELEVISION - DRAMA

BETTER CALL SAUL

STEWART A. LYONS
BOB ODENKIRK

GAME OF THRONES

CAROLYN STRAUSS

HOMELAND

ALEX CARY
CLAIRE DANES
ALEX GANSA
LESLI LINKA GLATTER
HOWARD GORDON
PATRICK HARBINSON
MEREDITH STIEHM

MAD MEN

ERIN LEVY

THE DANNY THOMAS AWARD FOR
OUTSTANDING PRODUCER OF EPISODIC
TELEVISION - COMEDY

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CHUCK TATHAM

SILICON VALLEY

MIKE JUDGE
CLAY TARVER

VEEP

CHRIS ADDISON
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TOP CHEF

DANIEL CUTFORTH
TOM COLICCHIO
PADMA LAKSHMI
JANE LIPSITZ

THE VOICE

JOHN DE MOL
MARC JANSEN
LEE METZGER
AUDREY MORRISSEY

THE AWARD FOR OUTSTANDING
PRODUCER OF LIVE ENTERTAINMENT &
TALK TELEVISION

THE COLBERT REPORT

STEPHEN COLBERT*
TOM PURCELL
JON STEWART*

LAST WEEK TONIGHT WITH JOHN OLIVER

TIM CARVELL
JOHN OLIVER

THE TONIGHT SHOW STARRING JIMMY FALLON

JOSH LIEB

DIRECTORS GUILD OF AMERICA

FEATURE FILM

RIDLEY SCOTT
THE MARTIAN

ADAM MCKAY
THE BIG SHORT

FIRST-TIME FEATURE FILM DIRECTOR

ALEX GARLAND
EX MACHINA

DRAMATIC SERIES

MICHAEL ENGLER
"EPISODE 8" (DOWNTON ABBEY)

LESLI LINKA GLATTER
"THE TRADITION OF HOSPITALITY" (HOMELAND)

DAVID NUTTER
"MOTHER'S MERCY" (GAME OF THRONES)

COMEDY SERIES
CHRIS ADDISON
"ELECTION NIGHT" (VEEP)

MIKE JUDGE
"BINDING ARBITRATION" (SILICON VALLEY)

MOVIES FOR TELEVISION AND
MINISERIES

KENNY LEON
THE WIZ LIVE!

DEE REES
BESSIE

REALITY PROGRAMS

STEVE HRYNIEWICZ
"SUPERSTAR SABOTAGE FINALE: IT'S RAINING
RAMEN" (CUTTHROAT KITCHEN)

DOCUMENTARY

ASIF KAPADIA
AMY

ART DIRECTORS GUILD

EXCELLENCE IN PRODUCTION DESIGN
FOR A FEATURE FILM IN 2015:

FANTASY FILM

DARREN GILFORD
STAR WARS: THE FORCE AWAKENS

EXCELLENCE IN PRODUCTION DESIGN
FOR TELEVISION IN 2015:

ONE-HOUR PERIOD OR FANTASY SINGLE-
CAMERA SERIES

HOWARD CUMMINGS
"TEN KNOTS," "THE BEST WITH THE BEST TO GET THE
BEST," "WONDERFUL SURPRISES" (THE KNICK)

TELEVISION MOVIE OR LIMITED SERIES

CLARK HUNTER
BESSIE

SHORT FORMAT: WEB SERIES, MUSIC
VIDEO OR COMMERCIAL

ZACH MATHEWS
"HALLWAYS" (AMERICAN HORROR STORY: HOTEL)

TOM MEYER
"BATTLE FOR CHRISTMAS MORNING" (DURACELL - STAR
WARS)

JEFFREY BEECROFT
"ROME" (VICTORIA'S SECRET)

COSTUME DESIGNERS GUILD

EXCELLENCE IN CONTEMPORARY FILM

ARIANNE PHILLIPS
KINGSMAN: THE SECRET SERVICE

EXCELLENCE IN PERIOD FILM

DANIEL ORLANDI
TRUMBO

EXCELLENCE IN FANTASY FILM

SAMMY SHELDON DIFFER
EX MACHINA

KURT AND BART
THE HUNGER GAMES: MOCKINGJAY, PART 2

JENNY BEAVAN
MAD MAX: FURY ROAD

MICHAEL KAPLAN
STAR WARS: THE FORCE AWAKENS

OUTSTANDING PERIOD TELEVISION
SERIES

JANIE BRYANT
MAD MEN

SPECIAL CONGRATULATIONS TO
QUENTIN TARANTINO
DISTINGUISHED COLLABORATOR AWARD RECIPIENT

AMERICAN CINEMA EDITORS AWARDS

BEST EDITED FEATURE FILM – DRAMATIC
SICARIO

JOE WALKER, ACE

BEST EDITED FEATURE FILM – COMEDIC
ANT-MAN

COLBY PARKER JR., ACE

JOY

TOM CROSS, ACE

BEST EDITED DOCUMENTARY – FEATURE
AMY

CHRIS KING

KURT COBAIN: MONTAGE OF HECK

BRETT MORGEN

BEST EDITED ONE-HOUR SERIES FOR
COMMERCIAL TELEVISION

"FIVE-O" (BETTER CALL SAUL)

KELLEY DIXON, ACE

BEST EDITED DOCUMENTARY –
TELEVISION

"CHAPTER 1" (THE JINX: THE LIFE AND DEATH OF
ROBERT DURST)

ZAC STUART-PONTIER
SHELBY SIEGEL

SPECIAL CONGRATULATIONS TO

CAROL LITTLETON
CAREER ACHIEVEMENT AWARD RECIPIENT

THE AMERICAN SOCIETY OF CINEMATOGRAPHERS

BEST EPISODE OF A REGULAR SERIES:

VANJA CERNJUL, ASC, HFS
"THE FOURTH STEP" (MARCO POLO)

FABIAN WAGNER, BSC
"HARDHOME" (GAME OF THRONES)

BEST TELEVISION MOVIE, MINISERIES OR
PILOT:

MARTIN AHLGREN
BLINDSPOT

PIERRE GILL, CSC
CASANOVA

ASC SPOTLIGHT AWARD

CARY JOJI FUKUNAGA
BEASTS OF NO NATION

VISUAL EFFECTS SOCIETY

VISUAL EFFECTS SOCIETY

EVEREST

DADI EINARSSON

OUTSTANDING VISUAL EFFECTS IN AN
ANIMATED FEATURE

HOTEL TRANSYLVANIA 2

GENNDY TARTAKOVSKY

OUTSTANDING VISUAL EFFECTS IN A
SPECIAL VENUE PROJECT

NIKE: "THE NEYMAR JR. EFFECT"

**JANELLE CROSHAW (DIGITAL
DOMAIN)**
LOU PECORA (DIGITAL DOMAIN)

OUTSTANDING ANIMATED PERFORMANCE
IN A PHOTOREAL FEATURE

CHAPPIE: CHAPPIE

CHRIS HARVEY

OUTSTANDING VIRTUAL
CINEMATOGRAPHY IN A PHOTOREAL
PROJECT

MISSION IMPOSSIBLE: ROGUE NATION: UNDERWATER
TORUS CHAMBER

CHRIS HARVEY
ROBERT ELSWIT, ASC

THE WALK: TOWER'S WALK

DARIUSZ WOLSKI, ASC

SPECIAL CONGRATULATIONS TO

RIDLEY SCOTT
LIFETIME ACHIEVEMENT AWARD RECIPIENT

*REPRESENTED THROUGH DIXON TALENT, A WME | IMG COMPANY



NBC vs. Netflix: Why a Ratings 'Reveal' Matters

Whose viewership data should Hollywood trust? A tech firm's suspicious 'outing' lays bare the anger and frustration of networks forced to compete with secrecy By Natalie Jarvey

VETERANS OF RECENT TV press tours know to expect an industry kerfuffle or two for restless journalists to report and then forget about weeks later. But the most recent TCA fistfight — NBC research guru **Alan Wurtzel's** surprise reveal Jan. 13 of what he touted as viewership data for some Netflix shows — isn't going away.

The data, compiled by Palo Alto, Calif.-based tech startup Symphony Advanced Media, reported that Netflix "hits" like *Master of None* and *Jessica Jones* were on par with programs perceived as less-than-hits on NBC.

It was an attempt to get under the skin of Netflix content chief **Ted**

Sarandos, who for years has kept viewership numbers private. But it also illustrated in stark terms the key tension in the television business in 2016: How should success be measured, and whose data should the industry trust?

"It's important to know that TV actually is growing very well, and streaming originals ... are supplementing it," says Symphony CEO **Charlie Buchwalter**. The company tracked media consumption for NBC with Shazam-like audio-recognition technology, parsing through data from 15,000 smartphone users who have its app.

But critics quickly doubted the data could be trusted, suggesting the move backfired on NBC. "Given

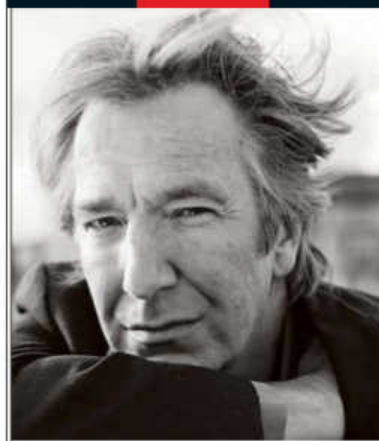
what is remarkably inaccurate data, I hope they didn't spend any money on it," Sarandos quipped, adding, "Why would NBC use their lunch slot to talk about our ratings? Maybe because it's more fun than talking about NBC ratings."

Netflix long has maintained it won't reveal viewer numbers because it isn't beholden to advertisers (except when it benefits Netflix, like when Sarandos said that 3 million people had watched *Beasts of No Nation* on the service after the movie tanked in theaters). Sarandos tells *THR* that he was blindsided by NBC, whose studio has received millions of dollars in fees for such shows as *30 Rock*. "We have a great relationship with NBC," he says. "We don't think of them as competitors at all."

NBC and other networks likely would disagree, given how their Nielsen ratings have declined as Netflix has grown to 43 million U.S. subscribers. But Sarandos also received support from FX Networks CEO **John Landgraf**, who, despite being a vocal critic of Netflix's secrecy, said he was suspicious of the NBC numbers.

And among talent, reactions are mixed. *Master of None* exec producer **Mike Schur** says he stopped caring about viewership data while working on NBC's low-rated *Parks and Recreation*. But Netflix's *Orange Is the New Black* creator **Jenji Kohan** admits to reading "a lot of secret reports" about ratings, though she acknowledges, "It's a waste of time to speculate." **THR**

TRIBUTE



The British actor of the *Harry Potter* films and *Die Hard* died Jan. 14 of cancer at 69.

Colin Firth Remembers Alan Rickman

I WASN'T LONG OUT OF DRAMA school when I met him. I was quite unsure of myself. Our age difference isn't that vast, but I always saw him as someone who took me under his wing. He had a lot of political engagements. I ran into him when we went to see **Nelson Mandela** speak in Trafalgar Square. He had actually been one of the people who held vigils outside the South African Embassy. More than that, we would run into each other at friends' houses. I actually found myself calling him for advice. I played Valmont in **Milos Forman's** adaptation of *Les Liaisons Dangereuses*. I called Alan to talk to him about his experience in the role. He offered personal wisdom, not actor-y advice. He wasn't a person I expected to see on a daily basis, but I didn't realize how important it was to me to have him there until we got the news. You run into people who all seem to have the same story about what Alan meant to them.

— AS TOLD TO ANDY LEWIS



Firth



Avery's bizarre case is the subject of the 10-part series.



Ricciardi

Demos

RE-MAKING A MURDERER? SARANDOS 'FOR SURE' WANTS A SEQUEL

Among the biggest questions at the TCA winter press tour: Will Netflix commission another season of the true-crime sensation *Making a Murderer*? As directors **Moira Demos** and **Laura Ricciardi** fended off mounting questions about the **Steven Avery** case and evidence left in and out of the 10-part docuseries, Netflix content chief **Ted Sarandos** talked to *THR* about the future of the first TV smash of 2016.

This series was a 10-year process. Can the filmmakers do more?

We don't know yet. Honestly, this has been

a whirlwind since the show went live in a way that the filmmakers didn't anticipate and in a way that we didn't anticipate.

Given the firestorm, do you want more?

For sure. It's a really compelling story. People are recognizing that it's not about whether he's guilty or innocent; it's really about, "Did he get a fair shake, and is it fair what happened to him and could that happen to me?"

It feels now like the series is on trial.

They shot 700 hours of footage, and they

tell a really compelling [story] in 11 hours. You can decide for yourself: Does it prosecute the case or not? Everyone who has been trying to poke holes in it has failed to poke many holes in it.

It could get meta if you did more because Netflix would be part of that story, right?

We are a part no matter what. The only place you can see this thing is on Netflix. Normally on these cycles, you can buy a DVD, look on VOD. But you have to have a Netflix subscription to see *Making a Murderer*. — LESLEY GOLDBERG

CONGRATULATIONS

WE PROUDLY CELEBRATE OUR TALENTED WINNERS AND NOMINEES.

PEOPLE'S CHOICE AWARD WINNERS

FAVORITE TV SHOW
THE BIG BANG THEORY

FAVORITE NETWORK TV COMEDY
THE BIG BANG THEORY

FAVORITE TV CRIME DRAMA
PERSON OF INTEREST

FAVORITE NEW TV DRAMA
SUPERGIRL

FAVORITE COMEDIC TV ACTOR
JIM PARSONS
THE BIG BANG THEORY

FAVORITE COMEDIC TV ACTRESS
MELISSA MCCARTHY
MIKE & MOLLY

FAVORITE DAYTIME TV HOSTING TEAM
THE TALK

47TH NAACP ANNUAL IMAGE AWARDS® NOMINEES

OUTSTANDING ACTOR IN A DRAMA SERIES
LL COOL J
NCIS: LOS ANGELES

OUTSTANDING TALK SERIES
THE TALK

22ND ANNUAL SCREEN ACTORS GUILD AWARDS® NOMINEES

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A DRAMA SERIES
JULIANNA MARGULIES
THE GOOD WIFE

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A COMEDY SERIES
JIM PARSONS
THE BIG BANG THEORY

OUTSTANDING PERFORMANCE BY AN ENSEMBLE IN A COMEDY SERIES
THE BIG BANG THEORY
MAYIM BIALIK
KALEY CUOCO
JOHNNY GALECKI
SIMON HELBERG
KUNAL NAYYAR
JIM PARSONS
MELISSA RAUCH

PRODUCERS GUILD AWARDS NOMINEES

THE AWARD FOR OUTSTANDING PRODUCER OF COMPETITION TELEVISION
THE AMAZING RACE
JERRY BRUCKHEIMER, BERTRAM VAN MUNSTER, JONATHAN LITTMAN,
ELISE DOGANIERI, MARK VERTULLO, PRODUCERS

68TH ANNUAL DIRECTORS GUILD AWARDS NOMINEES

OUTSTANDING DIRECTORIAL ACHIEVEMENT IN REALITY PROGRAMS
BERTRAM VAN MUNSTER
THE AMAZING RACE
"BRING THE FUN, BABY!"

ART DIRECTORS GUILD AWARDS NOMINEES

MULTI-CAMERA TELEVISION SERIES
GLENDA ROVELLO, PRODUCTION DESIGNER
2 BROKE GIRLS

"AND THE ESCAPE ROOM," "AND THE MAYBE BABY,"
"AND THE COMING OUT PARTY"

JOHN SHAFFNER, PRODUCTION DESIGNER
THE BIG BANG THEORY
"THE SKYWALKER INCURSION," "THE MYSTERY DATE OBSERVATION,"
"THE PLATONIC PERMUTATION"

JOHN SHAFFNER, PRODUCTION DESIGNER
MOM
"MASHED POTATOES AND A LITTLE NITROUS," "SIX POPES AND RED A FERRARI,"
"FUN GIRL STUFF AND ETERNAL SALVATION"

WRITERS GUILD AWARDS NOMINEES

TELEVISION AND NEW MEDIA NOMINEE, EPISODIC DRAMA
THE GOOD WIFE
"MIND'S EYE"
ROBERT KING & MICHELLE KING, WRITERS

COMEDY / VARIETY TALK SERIES
THE LATE SHOW WITH STEPHEN COLBERT
MICHAEL BRUMM, NATE CHARNY, AARON COHEN,
STEPHEN COLBERT, CULLEN CRAWFORD, PAUL DINELLO,
ERIC DRYSDALE, ROB DUBBIN, ARIEL DUMAS,
GLENN EICHLER, GABRIEL GRONLI, BARRY JULIEN,
JAY KATSIR, DANIEL KIBBLESMTIH, MATT LAPPIN,
OPUS MORESCHI, TOM PURCELL, JEN SPYRA, BRIAN STACK, WRITERS

COMEDY / VARIETY SPECIALS
THE 69TH ANNUAL TONY AWARDS
DAVE BOONE, ADAM GOLDMAN, CAROL LEIFER, WRITERS

2014 KENNEDY CENTER HONORS
LEWIS FRIEDMAN, SARA LUKINSON, NELL SCOVELL,
GEORGE STEVENS, JR., MICHAEL STEVENS, WRITERS

DAYTIME DRAMA
THE BOLD AND THE BEAUTIFUL
BRADLEY P. BELL, MICHAEL MINNIS WRITERS, REX M. BEST,
SHANNON BRADLEY, ADAM DUSEVOIR, TRACEY ANN KELLY,
PATRICK MULCAHEY, MARK PINCIOTTI, MICHELE VAL JEAN, WRITERS

PROMOTIONAL WRITING NOMINEES
ON-AIR PROMOTION (TELEVISION, NEW MEDIA OR RADIO)

MOLLY J. NEYLAN
ELEMENTARY PROMOS

JESSICA KATZENSTEIN
CBS ON-AIR PROMOS

ERIAL TOMPKINS
THE MCCARTHYS AND UNDER THE DOME PROMOS

TV NEWS SCRIPT – REGULARLY SCHEDULED, BULLETIN, OR BREAKING REPORT
60 MINUTES
"CUBA"
SCOTT PELLEY, NICOLE YOUNG, ORIANA ZILL DE GRANADOS, ANDY COURT
AND ROBERT ANDERSON, WRITERS

60 MINUTES
"YOGI BERRA TRIBUTE"
GERALD MAZZA, WRITER

TV NEWS SCRIPT – ANALYSIS, FEATURE, OR COMMENTARY

60 MINUTES
"THE STORM AFTER THE STORM"
SHARYN ALFONSI, MICHAEL REY AND ORIANA ZILL DE GRANADOS, WRITERS



Weekend Numbers

DOMESTIC		INT'L		TOTAL
Gross	Cume	Gross	Cume	

1. Ride Along 2 UNIVERSAL	41.5	41.5 ⁽¹⁾	2.7 ⁽¹⁾	2.7	44.2
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2. The Revenant FOX	39	97.2 ⁽⁴⁾	31.5 ⁽²⁵⁾	58.6	155.8
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3. Star Wars: Force Awakens DISNEY	32.6	858.5 ⁽⁵⁾	47.3 ⁽⁵⁸⁾	1,012.6	1,871.1
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4. 13 Hours PARAMOUNT	19.7	19.7 ⁽¹⁾	N/A	N/A	19.7
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Michael Bay's politically divisive film soared in conservative Southern states, where it earned more than 40 percent of its opening gross, but struggled in the liberal Northeast and West.

5. Daddy's Home PARAMOUNT	12	132 ⁽⁴⁾	7.8 ⁽³⁹⁾	50.4	182.4
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6. Norm of the North LIONSGATE	9.3	9.3 ⁽¹⁾	N/A	N/A	9.3
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7. The Forest FOCUS	7	22.3 ⁽²⁾	N/A	1.3	23.6
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8. The Big Short PARAMOUNT	6.5	51.8 ⁽⁶⁾	7 ⁽³⁸⁾	18	69.8
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9. Sisters UNIVERSAL	5.5	82 ⁽⁵⁾	2.1 ⁽²⁰⁾	11.5	93.5
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10. The Hateful Eight WEINSTEIN	4.4	48.6 ⁽⁴⁾	7.5 ⁽²⁷⁾	30	78.6
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Tarantino's latest was a hit in its 70mm roadshow but fell off when it expanded. At the same point in their runs, *Django Unchained* and *Inglourious Basterds* had \$125 million and \$91 million, respectively.



11. Chipmunks: The Road Chip FOX	4	80.7 ⁽⁵⁾	6 ⁽³¹⁾	46	126.7
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12. Joy FOX	3.6	52.2 ⁽⁴⁾	5 ⁽⁵³⁾	31.8	84
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13. Brooklyn FOX SEARCHLIGHT	2.2	25.2 ⁽¹⁾	N/A	N/A	25.2
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The Revenant and *The Big Short* saw the biggest post-Oscar-nomination bumps, but *Brooklyn* was among several other long-running best picture nominees that enjoyed upticks at the box office.



14. Spotlight OPEN ROAD	2.1	31.1 ⁽¹⁾	N/A	309K	31.4
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15. Carol WEINSTEIN	1.8	9.5 ⁽⁹⁾	N/A	8.4	17.9
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Source: Rentrak; estimates in \$ millions (four-day domestic, three-day int'l)
(1) Weekends in release; * Territories

Chinese May Pay Twice to See *Kung Fu Panda 3*

Katzenberg bets on a unique Mandarin version to boost curiosity (and profits) for the Asia-friendly threequel By Patrick Brzeski

WITH THE THIRD FILM IN THE *Kung Fu Panda* franchise set for a day-and-date China release Jan. 29, DreamWorks Animation has taken a novel approach to wringing more money from the country's favorite Hollywood franchise.

Central to *KFP3*'s fortunes in China is an ambitious two-version production and release plan. The movie, a co-production with the state-run China Film Group, was created in English- and Mandarin-language versions, but unlike the usual approach — whereby a voice cast of local stars is recruited to record a dub over the U.S. version — the *KFP3* characters' mouths and body language were animated twice to match the nuances of both languages. "You'll have to see it twice to compare the differences between the English and Chinese versions," DWA CEO Jeffrey Katzenberg told an industry crowd Dec. 12 in the city of Sanya. "But twice is not enough," he added to laughter from several hundred Chinese cinema chain managers at the event. "You'll actually have to see it a third time to decide which is your favorite."

Sources at DreamWorks say Katzenberg wasn't entirely joking: The studio indeed hopes curiosity leads many Chinese viewers to see both versions, hence the dual wide releases in the market. The team at Oriental DreamWorks, the company's China arm, is taking no chances, giving the **Alessandro**



Characters in the Mandarin version of *KFP3* were given Chinese mannerisms and body language.

Carltoni- and Jennifer Yuh-directed movie wall-to-wall local marketing exposure to raise awareness of the two versions.

Whether moviegoers will pay to see the film twice remains to be seen, but Katzenberg's effort to entrench Oriental DreamWorks within the notoriously insular Chinese film industry could pay off in a big way. The first *Kung Fu Panda* grossed \$26 million in China in 2008, an unheard-of performance when the local box office remained undeveloped. In 2011, *Kung Fu Panda 2* pulled in \$92.2 million and became the market's highest-grossing animated film to date.

"The dual-language authoring should maximize box-office potential for the film," says Rance Pow, founder and president of the Shanghai-based cinema consulting firm Artisan Gateway. "We'll be watching *KFP3*'s run into its second week and beyond for signs the audience has an appetite for both versions. The DWA franchise has been well received in China and has a strong fan base. The film looks teed up to break mainland records." **THR**

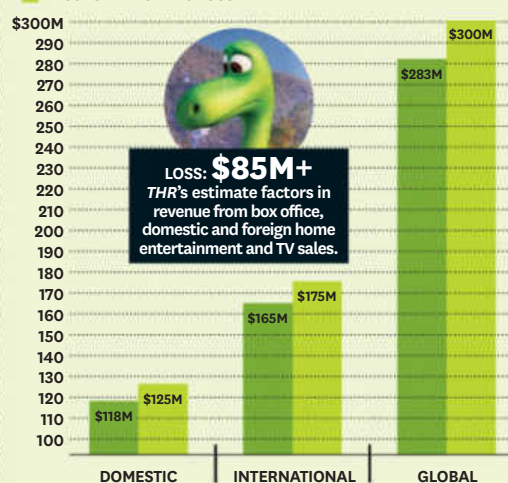


Katzenberg

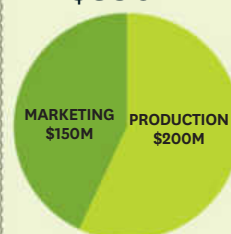
PARSING PIXAR'S FIRST DINO-SIZED DISASTER

THE GOOD DINOSAUR IS FACING extinction. The animated pic, released Nov. 25, now looks to top out at \$300 million globally, worst among Pixar's 16 releases and the first to lose money for Disney, say sources. (Its \$350 million production and marketing budget far outpaces the studio's 50 percent or so share of total box office, meaning red ink even after home video and TV sales are included.) Pixar knew it was headed for trouble in 2013 and brought aboard a new director (Peter Sohn), but delaying the film a year didn't work and the budget ballooned. Still, analyst Eric Handler of MKM Partners says Disney's stock will not be affected: "Star Wars helps to make up for other sins." And Wunderlich's Matthew Harrigan believes Disney will have another banner year in 2016, fueled in part by Pixar's *Finding Dory*. — PAMELA MCCLINTOCK

GROSS THROUGH JAN. 17
PROJECTED TOTAL GROSS



TOTAL COST
\$350M



STATS
• It's the lowest-grossing title from Pixar, which has released 16 movies.
• *Good Dinosaur* is performing on par with DreamWorks Animation's 2012 bomb *Rise of the Guardians*, which resulted in an \$87 million write-down after topping out at \$306.9 million globally.

Source: Rentrak

FX NETWORKS AND FX PRODUCTIONS
PROUDLY CONGRATULATE OUR
CRITICS' CHOICE AWARDS WINNERS



BEST MOVIE MADE FOR TELEVISION OR LIMITED SERIES



KIRSTEN DUNST
BEST ACTRESS
IN A MOVIE MADE FOR TELEVISION
OR LIMITED SERIES



JEAN SMART
BEST SUPPORTING ACTRESS
IN A MOVIE MADE FOR TELEVISION
OR LIMITED SERIES



JESSE PLEMONS
BEST SUPPORTING ACTOR
IN A MOVIE MADE FOR TELEVISION
OR LIMITED SERIES



The Anger and the Impact of #OscarsSoWhite

Twenty acting nominations, zero people of color, dozens of outraged snubs as Hollywood grapples with the stark reality of another Academy Awards without diversity and the biggest question of all: How does the industry fix this?

The Academy CEO: This Is an Inflection Point

The Oscars are 'almost at a point of crisis,' says its 'devastated' leader, and the diversity issue won't go away until key changes are made By Dawn Hudson

THERE'S NOT ONE PART OF THE INDUSTRY THAT DOESN'T NEED TO BE addressed, and it's been this way for 25 years. The needle has hardly moved. It's cultural, it's institutional, it's our society at large, it's our education system — all of it — before you get to an industry that's supposed to reflect this beautiful world. And the industry has been building up over a very long time, starting with white men running the studios who hire other people who look like them. It just hasn't changed that much, and it won't until there's a concerted effort on every single front: talent, the executives in the studios, the people we mentor. If you have a person of color directing a film, there'll be more people of color on the crew and in the movie. You have to overindex now on every hiring opportunity you have. You have to look at women and people of color every time there's an opening and really not stop until you've worked to find qualified candidates. That's for directing, crewing up, filling a marketing position, finding interns, hiring your next assistant. If you did that, it would go a long way. At the Academy, the people we've hired in the past four years have been between 45 and 50 percent people of color. Our staff also has worked very closely with the executive committees in all the Academy branches to identify talented artists of color to make sure they're being considered for membership. That has resulted in every class in the last four years being more diverse than the previous classes. We are stepping up our efforts in every area. You've already seen a change in membership and new members. You've seen a change in our staff. But I was devastated that the acting nominations were all white. There are a lot of artists of color who have put out really good work in more films than in other years. This feels like an inflection point, almost at a point of crisis. Everyone is talking about this. It's not going to be overnight — just the pace can go faster. As [Chicago Mayor Rahm Emanuel] said, "Never let a good crisis go to waste." — AS TOLD TO STEPHEN GALLOWAY

The Voters: 'To Imply We Are Racists Is Offensive'

Academy members reveal to *THR*'s awards analyst their honest picks (and why *Straight Outta Compton* didn't make the cut) By Scott Feinberg

IT HAS BEEN A WEEK OF UNCOMFORTABLE conversations in Hollywood. While many agree that the Academy's overwhelmingly white membership does play a role in the types of films and performances that get Oscar attention, some white members privately express resentment over accusations of racism in failing to nominate a single nonwhite actor or anoint *Straight Outta Compton* a best picture candidate.

Penelope Ann Miller, best known for *Carlito's Way* and *The Artist*, is a member of the actors branch that could have nominated *Creed*'s Michael B. Jordan, *Concussion*'s Will Smith, *The Hateful Eight*'s Samuel L. Jackson or *Beasts of No Nation*'s Idris Elba. "I voted for a number of black performers, and I was sorry they weren't nominated," she tells *THR*. "But to imply that this is because all of us are racists is extremely offensive. I don't want to be lumped into a category

of being a racist because I'm certainly not and because I support and benefit from the talent of black people in this business. It was just an incredibly competitive year."

Miller, who is coming off of John Ridley's *American Crime* and is headed to Sundance with Nate Parker's slave drama *The Birth of a Nation*, continues, "I loved *Beasts of No Nation*, and I loved Idris Elba in it — I just think not enough people saw it, and that's sometimes what happens. *Straight Outta Compton* was a great film; I think it just lost some Academy members who are older. There were a lot of omissions of white people that I think were just as disappointing — I'm sure [*Spotlight*'s] Michael Keaton is bummed, you know?"

Jeremy Larnier, a member of the writers branch — which did nominate *Compton*'s (white) writers for best original screenplay — was a civil rights activist in the 1960s and won an Oscar for 1972's *The Candidate*. "I cannot prove the Academy or anyone else is not racist," he grants. But, he says in his own defense, "I have voted for many people of color for awards." He adds, "I happen to think *Straight Outta Compton* is not a great film for reasons of structure and substance. I can imagine it is a powerful affirmation for those who share the assumptions of its music and see it as fans. But to me, a good film has to show a lot more than this one does."



Miller



“While we celebrate their extraordinary achievements, I am both heartbroken and frustrated about the lack of inclusion. This is a difficult but important conversation, and it’s time for big changes.”

— Cheryl Boone Isaacs, Academy president

“I am an Academy member, and it doesn’t reflect me, and it doesn’t reflect this nation.” — David Oyelowo, actor

“It’s insane that we still grapple with the issue of inclusion in 2016. This has to change.”

— Mike Hodge, president, SAG-AFTRA New York



“At the Oscars ... people of color are always welcomed to give out awards ... even entertain. But we are rarely recognized for

our artistic accomplishments. Should people of color refrain from participating altogether?” — Jada Pinkett Smith

“Boycotting doesn’t work, and it’s also a slap in the face to [host] Chris Rock. So I’m not going to boycott, but I’m going to continue to bitch.” — Whoopi Goldberg, Oscar winner

“I wonder if it makes sense to review how people become members, how people remain members and the requirements with respect to voting. For instance, it is not required that members actually view the movies before they vote.” — April Reign, creator, #OscarsSoWhite

Black Actors Left Out



Will Smith
Concussion

Idris Elba
Beasts of
No Nation

Jason Mitchell
Straight Outta
Compton

Michael B.
Jordan
Creed

The Executive: This Has to Be a Long-Term Commitment

I’ve been mistaken for a bathroom attendant, referred to as a rapper in a meeting; until Hollywood recruits and retains decision-makers of color, problems will persist

By DeVon Franklin

WHAT WE HAVE SEEN IN THE OSCAR NOMINATIONS is only a symptom of the larger problem. It’s not like the Academy and Hollywood system are two independent entities; this is an issue of Hollywood not having enough systems in place to deal with the problems that have been generational in terms of embracing all things that are “different.”

We need a multipronged approach, which involves the studio system, the agency system, the talent representation system. It is not just one. Part of the problem is that, historically, the issue of diversity ends up falling on the shoulders of the human resource departments at the majority of studios and agencies. And unfortunately, the creative initiatives that actually produce change get left untouched.

What needs to be done is that studios should identify how we can increase the number of executives of color in our executive ranks, and not just in the beginning ranks — recruit, retain and then grow them in a system where hopefully they can become senior vps and ultimately chairmen. That has to be done, but it requires resources, and it requires an effort. As it relates to the agency and the talent representation side, similar thing. When you look at the big agencies, how many people of color are agents? The numbers are deplorable.

It’s initiatives, it’s money and it’s follow-through. We’re tired of the lip service. We need to come to the table and really work toward a goal.



Franklin

People say, “Where do we find those executives?” That is the No. 1 excuse. Because here’s the truth: When it comes to finding new talent and new filmmakers and new writers and new producers, have you ever heard anyone say, “We don’t know where to find them”? No. Because the life of the entire Hollywood system is dependent on new talent. So the same rigor has to go into finding not only executives of color but future producers of color, writers of color, directors of color.

I’m thinking my next book might be *#HollywoodSoWhite* because, oh my goodness, there have been times when I’ve been mistaken for the bathroom attendant. I’ve been in meetings where people have referred to me as a rapper.

They should be recruiting people when they are in middle school and high school, through to the college level. A lot of African-Americans who have professional aspirations don’t even know there is a whole career possibility for them behind the camera in Hollywood. So it’s a publicity thing and putting the resources there.

That is not something that can happen overnight. It is something that has to be a long-term commitment. But when you look at the NFL, they came up with a framework for how they were going to diversify the coaching ranks, and it has proved successful. Hollywood has to embrace this issue, not be afraid of it.

— AS TOLD TO STEPHEN GALLOWAY

Franklin, a former senior vp production at Sony’s Columbia Pictures, is a producer and chairman of Franklin Entertainment.



The all-white Academy noms alarmed (and Scott-free, how could that be?!), the Critics' Choice Awards compounded confusion, and Gaga drama capped a roller-coaster few days

By Scott Feinberg

BEST PICTURE



↑ **Spotlight**

In the wake of *The Revenant*'s huge Oscar showing — it leads the field with 12 nominations — some began to write off this early frontrunner. But it reasserted itself at the Critics' Choice Awards, winning picture, original screenplay and ensemble honors. *Revenant* won only for best actor (Leonardo DiCaprio) and cinematography.



↓ **The Martian**

It landed seven Oscar noms, but director Ridley Scott was not among them in what was regarded as one of the year's biggest snubs. Then it went 0-for-9 at the Critics' Choice Awards, suggesting this epic stands in danger of becoming lost in space. Suddenly its Golden Globe win for best comedy isn't looking like much of a coup.

BEST DIRECTOR



↑ **GEORGE MILLER**

Mad Max: Fury Road

The biggest of the action picture's field-leading nine Critics' Choice triumphs was this one, for which the Australian filmmaker bested five other directors, including fellow Oscar nominees Alejandro G. Iñárritu and Tom McCarthy.

BEST SUPPORTING ACTOR



↑ **CHRISTIAN BALE**

The Big Short

After landing another Oscar nom in this category, which he won in 2011 for *The Fighter*, the chameleonic character actor edged out co-star Steve Carell to win the Critics' Choice trophy for best actor in a comedy.

BEST ORIGINAL SCREENPLAY



↑ **JONATHAN HERMAN AND ANDREA BERLOFF**

Straight Outta Compton

As controversy builds around a second #OscarsSoWhite ceremony, some voters might rally behind the script for this best pic-snubbed fave of critics and audiences alike — which, ironically, was penned by two white screenwriters.

BEST SONG



↓ **DIANE WARREN AND LADY GAGA**

The Hunting Ground

Their song "Til It Happens to You" lost the Critics' Choice Award to Oscar-snubbed "See You Again" and became the subject of a flap when rival songwriter Linda Perry questioned Gaga's contributions then withdrew the allegation and apologized.



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KA-CHING!
WHO'S INKING
ON THE DOTTED LINE
THIS WEEK

THE AWARDS SHOW PROSPECTS OF L.A.'S NEW NFL STADIUM



WILL LOS ANGELES' new NFL stadium ever replace its green turf with a red carpet?

When league owners approved the Rams' return from St. Louis, their Jan. 12 vote also greenlighted team owner **Stan Kroenke's** plans to build a \$1.8 billion, 70,000-seat stadium in Inglewood featuring a translucent canopy that its HKS Sports and Entertainment Group designers call "a necessity for year-round events of all types."

But football stadiums are generally too massive for major events such as awards shows — Staples Center, which has hosted the Grammys since 2004, holds about 20,000 people, while the Emmys, ESPYs, AMAs, BET Awards and People's Choice Awards prefer the 7,100-seat Microsoft Theater at adjacent L.A. Live.

Only one awards show has ever been held in a football stadium: the 50th annual Academy of Country Music Awards, which set a Guinness World Record for bringing 70,252 attendees to the Dallas Cowboys' AT&T Stadium in April. "Everything was magnified," ACM CEO **Bob Romeo** tells *THR*, noting that production costs were triple what they are to stage the show at its usual home, Las Vegas' MGM Grand Garden Arena. But the CBS

telecast hit its highest ratings since 1998 (15.7 million viewers), and Romeo says he already is reaching out to Kroenke to discuss the possibility of Inglewood as an awards venue: "The Grammys could be unbelievable there."

HKS is developing a 298-acre "entertainment district" around the stadium to provide the hotel rooms and other resources needed to support an awards show or convention. But the stadium's likelier off-season function may be to serve as the city's trump card for winning Super Bowl, Olympics and NCAA Final Four bids. Says one promoter familiar with the L.A. market, "There just isn't a lot of stuff you put in stadiums." — REBECCA SUN

The Rams' stadium, at the former Hollywood Park site, is scheduled for completion in 2019.



Rights Available!

Hot new books with Hollywood appeal
BY REBECCA FORD AND ANDY LEWIS

The Passenger

BY **Lisa Lutz** (Simon & Schuster)
AGENCY **RWSG**

The author of the funny mystery series that includes *The Spellman Files* takes a stab at a psychological thriller with this page-turner that's being compared to *The Girl on the Train* and *Gone Girl*. It's about a woman who takes on new identities as she travels the country running from her past.



Everybody Behaves Badly

BY **Lesley Blume** (Eamon Dolan)
AGENCY **UTA**

The *Vanity Fair* writer provides biopic material in revealing the true story behind Ernest Hemingway's infamous 1925 trip to the running of the bulls in Pamplona, Spain (a journey full of sex, drunkenness and brawling), the novel it inspired (*The Sun Also Rises*) and how Hemingway created his own legend.

ESPN Gives Nichols a New 'Jump' Shot



Nichols

RACHEL NICHOLS WILL HOLD court at ESPN, literally. The top sports reporter will moderate the new talk show *NBA: The Jump* as the keystone of a multiyear deal that returns her to the sports giant after three years at Turner Sports and CNN. Nichols, 42, tells *THR* a rotating panel of current and former

NBA players as well as ESPN analysts and reporters will debate a range of topics: "We can argue about who should make the All-Star Game," she says, "and we can [also] talk about what it means to be gay in sports." In addition to *The Jump*, which will bow Feb. 18 and air weekdays at 3:30 p.m. ET, Nichols will be a significant presence on *SportsCenter* and occasionally host *Outside the Lines* and contribute to primetime news-magazine *E:60*. Although her CNN show *Unguarded* was axed after a year as part of a network-wide slate-cleaning, Nichols credits CNN and Turner for giving her the opportunity to develop her voice. "A lot of sports reporting isn't just about sports anymore," she says. "It's about those big-picture issues through the lens of sports." — MARISA GUTHRIE

♦♦FILM

Amber Heard (WME, Jackoway Tyerman) is in talks to star opposite Jason Momoa in Warner Bros.' *Aquaman*.

Tina Fey (WME, 3 Arts, Ziffren Brittenham) and **Ronda Rousey (WME, Bloom Hergott)** will star in Universal's *Do Nothing Bitches* from *Sisters* writer Paula Pell.

Gladiator's **Connie Nielsen (UTA, Lasher Group, Litcher Grossman)** has joined *Wonder Woman* as the heroine's mom.

Google boss Eric Schmidt's **TomorrowVentures** will invest an undisclosed amount in Relativity Media.

Warner Bros. is in final talks for the Anne Hathaway alien invasion comedy *The Shower*.

Edward Norton (UTA, Sloane Offer), Michael Pena (CAA, Management 360, Stone Meyer) and **Naomie Harris (WME, the U.K.'s Tavistock Wood, Untitled, Ziffren Brittenham)** are in talks to join Will Smith in New Line's *Collateral Beauty*.

Steve Coogan (CAA, the U.K.'s Independent) and **John C. Reilly (WME, Framework, Gender & Kelly)** will play Laurel and Hardy, respectively, in BBC Films' *Stan & Ollie*.

Sam Rockwell (Gersh, Untitled) and **Jeffrey Tambor (Gersh, Burstein)** will star in the R-rated animation *The Adventures of Drunky*.

Guillermo del Toro (WME, Exile, Hirsch Wallerstein) will develop an adaptation of the book trilogy *Scary Stories to Tell in the Dark* for CBS Films.

Bad Teacher helmer **Jake Kasdan (WME, Sloss Eckhouse)** will direct the *Jumanji* remake for Columbia.

Andrew Dodge (CAA, Grandview), who wrote 2013's

Bad Words, will adapt the webseries *Action Movie Kid* for Fox 2000.

♦♦TELEVISION

Seth Meyers (CAA, Hirsch Wallerstein) has extended his NBC *Late Night* contract through 2021.

Tim Curry (Innovative, the U.K.'s Artists Partnership) and **Adam Lambert (CAA, Direct)** have joined Fox's *The Rocky Horror Picture Show*.

Tracy Morgan (CAA, Hansen Jacobson) will develop and star in an FX comedy pilot co-written by Jordan Peele.

Michelle Beadle (UTA) has signed a new multiyear deal with ESPN.



Ronda Rousey

The Big Number

YouTube views as of Jan. 18 for Late Late Show With James Corden's "Adele Carpool Karaoke," the most viral video from a late-night show since 2013.

42+M



Seth Meyers



Gugu Mbatha-Raw

The *Concussion* co-star and *Halt and Catch Fire*'s Mackenzie Davis are toplining an episode of Netflix's *Black Mirror* anthology.



Amber Heard



LeBron James



Connie Nielsen

Courtney Cox (WME, Brillstein) will star in a Fox comedy about a widow who inherits her husband's charity.

Trisha Yearwood (WME) will star as Mary in Fox's live biblical musical event *The Passion*.

True Blood alum **Rutina Wesley (Inspire, Stone Meyer)**

will star in OWN drama *Queen Sugar*, from Ava DuVernay.

LeBron James (WME, LRMR, Ziffren Brittenham) will executive produce and appear in CNBC's philanthropic reality show *Cleveland Hustles*.

Fox has renewed *Empire* and *Scream Queens*, greenlighted a *Prison Break* event series,

ordered a dating show from Mark Burnett and given pilot orders to 24 spinoff *Legacy* (without Kiefer Sutherland) and female baseball drama *Pitch*. ... **NBC** has set *Hairspray* as its next live musical and is developing a live nativity musical from Burnett and Roma Downey. ... **Showtime** has renewed *Shameless* and ordered Jim Carrey's comedy

I'm Dying Up Here to series. ... **USA** has renewed *Playing House* and ordered Gale Anne Hurd and Henry Bromell's drama *Falling Water* to series.

BOOKS **Marvel** will release a comic book centering on Oscar Isaac's *Star Wars: The Force Awakens* character, Poe Dameron.

DIGITAL

Former MTV president **Van Toffler** is launching digital studio Gunpowder & Sky with backing from Peter Chernin's Otter Media.

Disney's **Maker Studios** is giving YouTube star Felix Kjellberg, known as PewDiePie, his own multichannel network called Revelmode.

Hernan Lopez, former president and CEO of Fox International Channels, has launched Wonderly, an audio-on-demand network backed by Fox.

Neil Patrick Harris (CAA, Bloom Hergott) will star in Netflix's adaptation of A *Series of Unfortunate Events*.

Gugu Mbatha-Raw (CAA, Authentic) and **Mackenzie Davis (UTA, Thruline)** will star in an episode of Netflix's anthology series *Black Mirror*.

Netflix has renewed *Jessica Jones* and *Unbreakable Kimmy Schmidt*; ordered eight episodes of *Haters Back Off*, based on YouTuber Colleen Ballinger-Evans' *Miranda Sings* character; and is eyeing *Daredevil* spinoff *The Punisher* and an animated series from *The Simpsons* creator Matt Groening.

ENDORSEMENTS

A\$AP Rocky (WME) has partnered with Guess for a 1990s-inspired collection.

Pretty Little Liars' **Shay Mitchell (APA, David Dean)** is the new face of Biore skincare.

— COMPILED BY MIA GALUPPO

REP SHEET



▲ *Fargo* breakout **Rachel Keller**, who will star in FX's upcoming *X-Men* spinoff pilot *Legion*, has signed with **WME**.

Sandrine Holt, who most recently recurred on *Fear the Walking Dead*, has signed with **Management 360**.

Tim Sutton, director of Sundance NEXT entry *Dark Night*, has signed with **UTA**.

— REBECCA SUN

NEXT BIG THING



Name B.J. Britt
Reps

Joseph Le, Primary Wave

Why He Matters The *Agents of SHIELD* alum, 33, will star as the eligible bachelor at the center of the second season of Lifetime's *UnREAL*.

www.thr.com | THE HOLLYWOOD REPORTER | 31

GERMAN FILMS AT SUNDANCE 2016

US Dramatic Competition
MORRIS FROM AMERICA
by Chad Hartigan (DE/US)

World Cinema Dramatic Competition
HALAL LOVE (AND SEX)
by Assad Fouladkar (DE/LB)

World Cinema Documentary Competition
THE LAND OF THE ENLIGHTENED
by Pieter-Jan de Pue (BE/NL/IE/DE)

THE SETTLERS by Shimon Dotan (FR/CA/IL/DE)

SONITA by Rokhsareh Ghaem Maghami (DE/IR/CH)

World Cinema Dramatic Competition
WILD by Nicolette Krebitz



Documentary Premieres
EAT THAT QUESTION – FRANK ZAPPA IN HIS OWN WORDS by Thorsten Schütte (FR/DE)

Spotlight
CEMETERY OF SPLENDOUR
by Apichatpong Weerasethakul (TH/GB/DE/FR/MY)

LAND OF MINE by Martin Zandvliet (DK/DE)

New Frontier
SONAR by Philipp Maas & Dominik Stockhausen

german
films



YES, I DID SAY THAT!

A look at who's saying what in entertainment

Compiled by Seth Abramovitch and Brian Porreca



➡ “I don’t see dating women in the future. I’ve been there, done that, got three ex-wives.”

CAITLYN JENNER

The reality star, answering a question about whether she considers herself a lesbian.

➡ “Told ‘all booked up’ for 8 months, now delighted to hear from Per Se that our table is ready after all.”

JOYCE CAROL OATES

The author, poking fun at Thomas Keller’s once-revered Columbus Circle restaurant after *The New York Times* downgraded it from four stars to a dismal two.

➡ “He doesn’t have a drinking problem. He goes out and has fun. He’s had some accidents.”

ROBERT GREENBLATT

The NBC Entertainment chief, dismissing Jimmy Fallon alcohol dependency rumors at TCA.

➡ “Is that writing? Not in my book.”

LINDA PERRY

The singer-songwriter, criticizing Lady Gaga’s Oscar nomination alongside Diane Warren for “Til It Happens to You,” noting that “Gaga contributed a few words.” Perry later apologized. “I wasn’t in the room when TIHTY was being written.”

➡ “Well, I can imagine it in a *Saturday Night Live* skit.”

BARACK OBAMA

The president, after Matt Lauer asked him whether he could picture Donald Trump delivering a State of the Union address.

➡ “I spend less on all of our content than HBO spends on the promotional launch of a big new series.”

PAULA KERGER

The PBS chief, comparing her budget with the pay cable network’s.

➡ “Denial.”

LILY TOMLIN

The *Grace and Frankie* actress, on the secret to “aging with grace and gusto.”

➡ “Thank you to all the straight white guys who dominated movies and TV so hard and for so long that stories about anyone else seem kind of fresh and original now.”

ALAN YANG

The *Master of None* co-creator, bashing the lack of originality in television and film during his acceptance speech at the Critics’ Choice Awards.



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AN ACTOR IN A COMEDY SERIES

JEFFREY TAMBOR
TRANSPARENT

OUTSTANDING PERFORMANCE
BY A CAST

BRIAN D'ARCY JAMES
JOHN SLATTERY
SPOTLIGHT

DAVID JAMES ELLIOTT
JOHN GOODMAN
TRUMBO

OUTSTANDING PERFORMANCE BY
AN ENSEMBLE IN A DRAMA SERIES

MIRANDA OTTO
HOMELAND

ELIZABETH MARVEL
HOUSE OF CARDS

JOHN SLATTERY
STEPHANIE DRAKE
BRUCE GREENWOOD
KEVIN RAHM
MAD MEN

OUTSTANDING PERFORMANCE BY
AN ENSEMBLE IN A COMEDY SERIES

ARIEL WINTER
MODERN FAMILY

TAYLOR SCHILLING
LAURA PREPON
DASCHA POLANCO
Yael STONE
ORANGE IS THE NEW BLACK

JEFFREY TAMBOR
JUDITH LIGHT
KATHRYN HAHN
TRANSPARENT

GARY COLE
KEVIN DUNN
REID SCOTT
SARAH SUTHERLAND
VEEP

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THE REVENANT

ACE

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JOY

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THE DANISH GIRL

RICK CARTER
STAR WARS: THE FORCE
AWAKENS

MARK DIGBY
EX MACHINA

DENNIS GASSNER
SPECTRE

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MICHAEL HANAN
TUT: "POWER," "BETRAYAL,"
"DESTINY"

WGA

ORIGINAL SCREENPLAY

TOM MCCARTHY
SPOTLIGHT

TAYLOR SHERIDAN
SICARIO

TELEVISION NOMINEES

LARA SHAPIRO
THE AMERICANS

ANNE MEREDITH
THE RED TENT

JOE STRAZZULLO
JIMMY KIMMEL LIVE:
10TH ANNUAL AFTER
THE OSCARS SPECIAL

DICKY EAGAN
THE TONIGHT SHOW
STARRING JIMMY FALLON

DGA

OUTSTANDING DIRECTORIAL
ACHIEVEMENT IN FEATURE FILM

TOM MCCARTHY
SPOTLIGHT

OUTSTANDING DIRECTORIAL
ACHIEVEMENT IN MOVIES FOR
TELEVISION AND MINISERIES

ANGELA BASSETT
WHITNEY

OUTSTANDING DIRECTORIAL
ACHIEVEMENT IN VARIETY/TALK/
NEWS/SPORTS

DAVE DIOMEDI
THE TONIGHT SHOW
STARRING JIMMY FALLON

Gersh
Beverly Hills | New York

About Town

HOLLYWOOD HITS THE RED CARPET

Critics' Choice Awards Santa Monica, Jan. 17

COMBINING TV AND FILM HONORS FOR THE first time at Barker Hangar proved a success for the awards show voted on by about 300 journalists. Hosted by *Silicon Valley*'s T.J. Miller, the event drew stars including **Matt Damon**, **Jennifer Aniston** and **Christian Bale**, who nabbed best actor in a comedy for *The Big Short*. The TV accolades went to fresh blood (*Mr. Robot*'s **Rami Malek**, *Crazy Ex-Girlfriend*'s **Rachel Bloom** and Netflix's *Master of None*). When **Judd Apatow** presented **Amy Schumer** with the MVP Award, the *Trainwreck* star thanked, among others, the managers she's fired: **Jimmy Miller**, **Itay Reiss** and **Derek Van Pelt**. "Thank you, but I thought I could make slightly more money with someone else," she said, adding to roars from the crowd: "And **Guy Oseary**, I will also do that to you." — BRYN ELISE SANDBERG



1 From left: Malek, best drama *Mr. Robot* creator Sam Esmail and stars Portia Doubleday, Carly Chaikin and best supporting actor in a drama winner Christian Slater.

2 From left: Leslie Mann with her husband, *Trainwreck* director Apatow; Schumer, who won best actress in a comedy for *Trainwreck*; and Schumer's boyfriend, Ben Hanisch.

3 Rachel McAdams (in Elie Saab), best supporting actress nominee for *Spotlight*, which won best picture, best acting ensemble and best original screenplay.

4 From left: *Two and a Half Men*'s Holland Taylor and her girlfriend, *American Horror Story*'s Sarah Paulson, joined *American Crime*'s Regina King at the afterparty.

5 *Room*'s Jacob Tremblay, who won best young actor, with Miller.

6 *The Danish Girl*'s best supporting actress winner Alicia Vikander (in Mary Katrantzou).

7 *Last Man on Earth*'s Will Forte (whose hair, beard and mustache were half-shaven) with Bloom, who won for best actress in a comedy.

8 *Jane the Virgin*'s Yael Grobglas and presenter James Corden.

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About Town

HOLLYWOOD HITS THE RED CARPET

TCA Winter Press Tour

Los Angeles, Jan. 5-19



1



2



3



4



From left: Colony's Sarah Wayne Callies, USA Network president Chris McCumber and castmembers Amanda Righetti, Tory Kittles and Peter Jacobson at NBCUniversal.

1 *Heartbeat*'s Dave Annable and NBC Entertainment president Jennifer Salke at the network's fete.

2 "You never know with a format like this," said Jennifer Lopez of the possibility that it won't be the end of *American Idol*, now in its final season. "It could work at any time. You just go with the moment." She was hounded by reporters after the Fox presentation at Pasadena's Langham Hotel on Jan. 15.

3 *The Last Man on Earth*'s January Jones (left) and Dana Walden, chairman and CEO of Fox Television Group, at the network's party.

4 From left: *Roadies*' Imogen Poots, executive producer Cameron Crowe and the show's Carla Gugino at the Showtime presentation Jan. 12.

5 *Secrets and Lies*' Jordana Brewster (in Peter Pilotto) at the Disney/ABC presentation Jan. 9.

6 *Catastrophe*'s Sharon Horgan at the Amazon presentation Jan. 11.

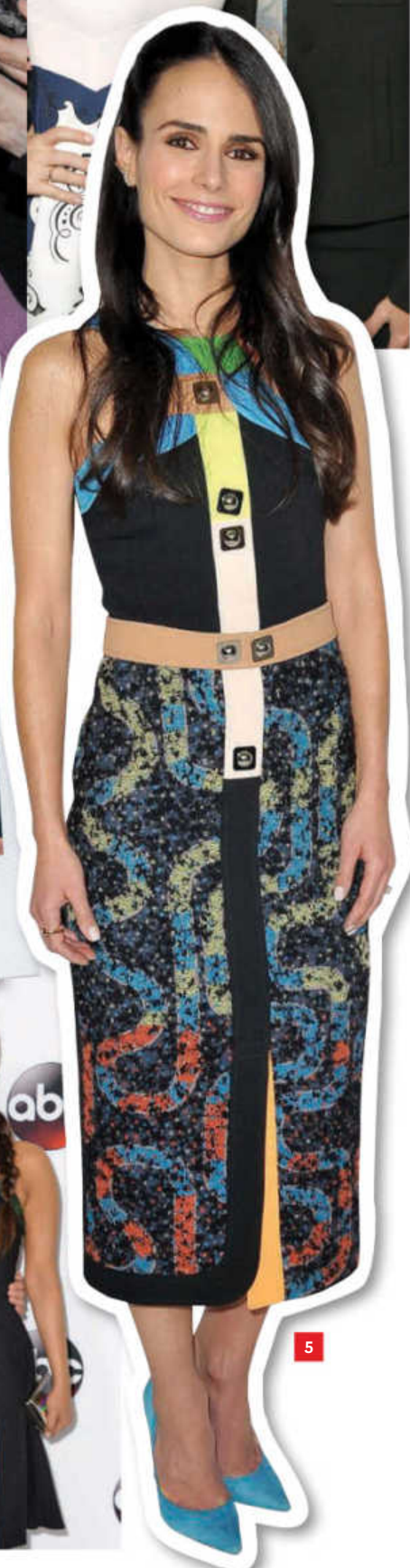
7 Paul Lee, president of ABC Entertainment Group, and *Quantico*'s Priyanka Chopra at ABC.



6



7



5



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SUNDAY APRIL 10 **starz**

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About Town

HOLLYWOOD HITS THE RED CARPET

Kung Fu Panda 3 Hollywood, Jan. 16



1



2

1 The film's Bryan Cranston at the TCL Chinese Theatre, where a live street show preceding the screening included Chinese ribbon dancers, a martial arts performance, a dragon and airbrush tattoo artists.

2 Co-stars Jack Black and Kate Hudson.

3 The film's Angelina Jolie (in Saint Laurent) on the carpet. Four of her children — Pax, Zahara, Shiloh and Knox — lent their voices to the film.

4 Castmember Dustin Hoffman (left) and DreamWorks Animation CEO Jeffrey Katzenberg.

5 DreamWorks Animation's Mireille Soria (left) and Bonnie Arnold.



3



Vinyl New York, Jan. 15



1



Executive producers Mick Jagger (left) and Terence Winter, who said: "It does feel like an era is passing, certainly with the loss of David Bowie. That's a milestone in a genre that'll never be replicated."



2

1 John Oliver hit the premiere at the Ziegfeld Theatre.

2 "I think every generation is going to think they're the biggest, hottest shit, and the previous generation is going to think that it was nothing like it was then," said Bobby Cannavale (with series co-star Olivia Wilde). "Look at Mick Jagger: I don't think there's anybody like him nowadays."

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Screenwriting Award **Rougarou** Brennan Peters, Writer

CARNEGIE MELLON UNIVERSITY SCHOOL OF DRAMA

Screenwriting Award **The Pill** Dan Giles, Writer
Screenwriting Award **The River Gods** Levi Jelks, Writer
Screenwriting Award **Colossus** Eugenie Carabatsos, Writer
Screenwriting Award **Arkansas Auguries** Julianne Jigour, Writer

COLUMBIA UNIVERSITY

Production Award **The Bridge** Nick Weiss-Richmond, Director
Production Award **Haxxors** Callum Smith, Director
Screenwriting Award **Sonic Boom** Alex Cannon, Writer

NEW YORK UNIVERSITY

Screenwriting Award **Enfect** Bo Shim, Writer
Screenwriting Award **The Mulsanne Corner** Luiz Tassi, Writer
First Feature Award **To Dust** Shawn Snyder, Co-Writer/Director, Jason Begue, Co-Writer

UNIVERSITY OF CALIFORNIA, LOS ANGELES

Screenwriting Award **Home Brew** Jennifer Edwards, Writer
Screenwriting Award **The Kitchen Chemist's War** Arkesh Ajay, Writer
Production Award **Spacey** Kate Gleason, Writer

UNIVERSITY OF SOUTHERN CALIFORNIA

Animation Award **Remembrance** Catalina Matamoras, Director
Production Award **Second Language** Jigyi Shao, Director
Production Award **True Colors** Bethann Morgan, Director
Screenwriting Award **Executioners Current** Yasemin Yilmaz, Writer
Screenwriting Award **Home to Roost** Joseph Wright, Writer

Film Institute Winners 2015

FILM INDEPENDENT

Inaugural Distribution Grant **Experimenter** Michael Almereyda, Director; Producers Uri Singer, Fabio Golombek, Isen Robbins, and Aimee Schoof
Fast Track Grant **Dark Forest** Elena Greenlee, Writer/Director and Márcia Nunes, Producer
Producing Grant **The Dust** Amanda Brennan, Writer/Director and Sarah Dorman, Producer

HAMPTONS INTERNATIONAL FILM FESTIVAL

Screenplay Award **Jane** Kendell Klein, Writer
Screenplay Award **European Zero** Jared Goodman, Writer

SUNDANCE INSTITUTE

Feature Film Prize **The Stanford Prison Experiment** Kyle Patrick Alvarez, Director
Lab Fellowship **Archive** Jonathan Minard, Co-Writer/Director; Scott Rashap, Co-Writer
Commissioning Grant **Tyfus** Jon Noble, Writer/Director
Commissioning Grant **Otzi** Cutter Hodierne, Co-Writer/Director and John Hibey, Co-Writer

TRIBECA FILM INSTITUTE

Filmmaker Fund **Picking Cotton** Jessica Sanders, Director/Producer and Tony Mosher, Writer
Filmmaker Fund **The House of Tomorrow** Peter Livolski, Writer/Director; Tarik Karam, Producer; Ellen Burstyn, Producer/Actor; Douglas Aibel, Casting Director
Filmmaker Fund **The Catcher Was a Spy** Ben Lewin, Director; Jim Young, Executive Producer; Tatiana Kelly, Producer
Filmmaker Fund **The Man Who Knew Infinity** Matthew Brown, Writer/Director; Producers: Jim Young, Edward Pressman, Joe Thomas, Matthew Brown, Jon Katz and Sofia Sondervan
TFI/Sloan Student Grand Jury Prize **Deep Sea Divers** Savannah Reich, Writer, Carnegie Mellon University School of Drama

SAN FRANCISCO FILM SOCIETY

Inaugural Sloan Science
in Cinema Prize **The Martian** Ridley Scott, Director

About Town

RAMBLING REPORTER By Chris Gardner & Tatiana Siegel



Clockwise from left: Affleck, Nagy, Albrecht, Damon and Katzenberg took a shot at the \$1.6 billion jackpot.

The Power Players Who Played Powerball

Even Hollywood's top earners got caught up in Powerball fever. Starz CEO **Chris Albrecht** says he was walking by a New York convenience store and couldn't resist a chance at the \$1.6 billion jackpot. "I've actually never played Powerball before," he says. "It's a shameful thing to admit. But as I was looking at the lines, I thought, 'This looks like too much fun to not be a part of.' If I wasn't in New York, I probably wouldn't have done it. When I told my mother I was going to buy tickets, she immediately grabbed her coat and bought one herself." Says **Carol** screenwriter **Phyllis Nagy** of the draw that occurred Jan. 13, the day before Oscar nominations were announced: "I bought just one ticket. I thought, 'I'll take my chances. It's \$2, right?' But I didn't get a single number right. It doesn't matter — [that] morning

I felt like I won the Powerball anyway." And according to sources, **Jeffrey Katzenberg** rallied his DreamWorks Animation colleagues to purchase tickets for a group buy-in with the stipulation that if they won, half the winnings would be split and the other half would go to the Motion Picture & Television Fund, an organization he has long supported. Meanwhile, a source at 26th Street Union Service Station, located next to the Brentwood Country Mart, says **Ben Affleck** and **Matt Damon** purchased tickets there (Affleck's rep denied the claim).

Star Wars Parties Down

Disney's marketing team took a well-earned night off Jan. 14 with a private celebratory bash at West Hollywood's The Church Key. The reason? The record-breaking rollout of *Star Wars: The Force Awakens*, which passed \$1 billion at the international box office Jan. 17. Walt Disney Studios chairman **Alan Horn**, director **J.J. Abrams** and producer **Kathleen Kennedy** toasted the Disney execs for their part in pushing the film to the biggest box office of all time in North America. Kennedy's husband, **Frank Marshall**, also attended as the guest DJ. His major 2015 film, *Jurassic World*, came in second to *The Force Awakens* at the domestic box office, but he wore a *Star Wars* T-shirt in support of his wife. Says one attendee, "Everyone was in an incredible mood recognizing what is a once-in-a-lifetime achievement."

Scooter Braun's Secret Jam Club

One benefit of being on **Scooter Braun's** client roster is scoring invites to backyard jam sessions. Best new artist Grammy nominee and *Billboard* Breakthrough artist **Tori Kelly**, 23, recalls a night in 2015 at Braun's Brentwood digs (purchased from **Stacey Snider** for \$13.1 million in 2014) that was attended by **Ed Sheeran**, **The Wanted's Nathan Sykes**, the band **Rixton** and "a couple of actors from *Game of Thrones*." Said Kelly at her latest gig for American Express Unstaged: Artists in Residence, "The jam nights are fun. I played my brand new song, 'Unbreakable Smile.' It was a good way to test out



Kelly



Howard

new material." Kelly recently found herself among another talent group — **Matthew McConaughey**, **Reese Witherspoon** and **Scarlett Johansson** — in the voice cast of Universal's animated *Sing*, set for release in December.

One Fewer C-Word Diagnosis in Hollywood

Cancer has claimed the lives of **David Bowie**, **Alan Rickman**, *Grizzly Adams'* **Dan Haggerty** and **Celine Dion's** husband, **Rene Angelil**, in recent days, but rumors that SAG-AFTRA president **Ken Howard** is gravely ill with cancer are not true, according to his rep. The rumor floated after the holidays was that Howard was battling stage 4 prostate cancer, but SAG-AFTRA chief communications and marketing officer **Pamela Greenwalt** says: "Ken was diagnosed and has been under a doctor's care for prostate cancer since 2007, but he was recently admitted to the hospital for treatment of shingles. He has been released and is recovering at home." Howard was re-elected to his post in August and is scheduled to appear at the SAG Awards on Jan. 30. **THR**

Power Dining



Semel

Bob Daly met **Terry Semel** at Mr Chow, and **Tucker Tooley** and **Dick Wolf** also were in. **Rob Lowe**, **Russell Simmons** and **Malcolm McDowell** stopped by on other days. ... **Justin Bieber** sat a few tables from *The End of the Tour* screenwriter **Donald Margulies** at Paninoteca at the Montage. ... **Sean Penn** ate Mexican at Tinga on La Brea. ... Recent arrivals at Blue Ribbon Sushi in L.A.: **Jason Schwartzman**, **Josh Radnor** and **Marisa Tomei**. ... Columbia Records chairman **Rob Stringer**

broke bread with Calvin Harris' manager **Mark Gillespie** at Culina. ... **Randy Jackson** breezed in to La Brea Bakery. ... AFI CEO **Bob Gazzale** rendezvoused with **Mike Medavoy** at The Palm. ... On another day, Gazzale ate at Off Vine. ... **Keegan-Michael Key** popped in to Starfish Sushi on Wilshire Boulevard. ... **Bryan Fuller** checked out Ledlow. ... **Haley Joel Osment** took a seat at Osteria Mozza. ... **David Spade** and **Jason Derulo** visited Magnolia on separate occasions.

HOT NEW RESTAURANT TEMPURA ENDO



The Quick Pitch A century-old family-run tempura restaurant in Kyoto, Japan, has opened its first international location steps from WME in Beverly Hills. In its tiny rooms, everything from urchin to wagyu is embalmed in an ultra-refined oil-and-flour coating. The elegant tasting menus rise to \$280 for 22 courses.

The Inside Dish Endo uses a weak flour with a very low amount of gluten in the tempura. 9777 S. Santa Monica Blvd. — GARY BAUM

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About Town

HITCHED, HATCHED, HIRED



Elijah and his parents.

ELIJAH SAL PEARL

ICM agent **Joshua Pearl** and his wife **Stephanie** welcomed son **Elijah Sal Pearl** on New Year's Eve at NYU Langone Medical Center in New York.

HITCHED, HATCHED, HIRED

Inside the industry's celebrations and news



Bulochnikov and Paul.

WEDDINGS

Naomi Bulochnikov, head of talent & media relations for Sony's Crackle, married reality TV producer **Adam Paul** on Oct. 3 in Martha's Vineyard.

CONGRATS

Paramount upped **Joe Whitmore** to executive vp worldwide marketing and creative content Jan. 11 and on Jan. 13.

NBCUniversal named **Jason Zajac** executive vp strategy and business insights Jan. 13 and **Jordan Park Peed** to executive vp international creative advertising & digital marketing Jan. 12.

Publicists **Lewis Kay** and **Joseph Assad** left PMK*BNC to launch Kovert Creative with WME-IMG on Jan. 13.

A24 tapped **Sasha Lloyd** to head international Jan. 12.

Paramount upped **Joe Whitmore** to executive vp worldwide marketing and creative content Jan. 11 and on Jan. 13.

Stacey Sher joined the new Activision Blizzard Studios as co-president Jan. 13.

The Solution Entertainment Group named **Stephen Emery**



Emery

executive vp acquisitions and development Jan. 13.

Jim Rutenberg was named media columnist for *The New York Times* on Jan. 12.

TruTV promoted **Marissa Ronca** to executive vp programming and **Puja Vohra** to executive vp marketing and digital Jan. 14.

Univision Communications named **Beau Ferrari** executive vp corporate strategy and development Jan. 13 and **Jorge Ferradas** president of the music division Jan. 14.

CMJ Productions II appointed **Michael Katz** senior development consultant Jan. 13.

Women's Image Network will honor **Irena Medavoy** and **Abigail Disney** as Women of the Year at the 17th WIN awards ceremony Feb. 10 at UCLA's Royce Hall.

DEATHS

Glenn Frey, the founding member of the Eagles, died Jan. 18 in New York after battling rheumatoid arthritis, acute ulcerative colitis and pneumonia. He was 67.

Dan Haggerty, who starred as the outdoorsman Grizzly Adams on the big screen and on television, died Jan. 15 of cancer in Burbank. He was 74.

Rene Angelil, who discovered Quebec songstress Celine Dion when she was 12 and went on to manage her thriving career and become her husband, died Jan. 14 of cancer at home in Las Vegas. He was 73.

Jim Simpson, the longtime NBC sportscaster who gave ESPN an instant dose of credibility as one of the cable network's first on-air hires, died Jan. 13 in Scottsdale, Ariz. He was 88.

Noreen Corcoran, who starred as the teenager adopted by her uncle (John Forsythe) in the 1950s sitcom *Bachelor Father*, died Jan. 15 of cardiopulmonary disease at a hospital in Van Nuys. She was 72.



Margulies

David Margulies, who played the mayor in the *Ghostbusters* films and Tony Soprano's sleazy lawyer on *The Sopranos*, died Jan. 11 in New York after a long illness. He was 78.

John B. Mansbridge, the two-time Oscar-nominated art director known for his work on *Bedknobs and Broomsticks*, *Tron* and many other Disney films, died Jan. 11. He was 98.

British actor **Brian Bedford**, a Tony Award winner, died Jan. 13 of cancer at his home in Santa Barbara. He was 80.

BIRTHDAYS

JAN. 21

- Mike Medavoy, 75

JAN. 22

- Diane Lane, 51 ▶

JAN. 23

- Mariska Hargitay, 52

JAN. 24

- Ed Helms, 42

JAN. 25

- Stephen Chbosky, 46

JAN. 26

- Ellen DeGeneres, 58
- Col Needham, 49

JAN. 27

- James Cromwell, 76
- Alan Cumming, 51
- Frank Miller, 59
- Patton Oswalt, 47
- Rosamund Pike, 37





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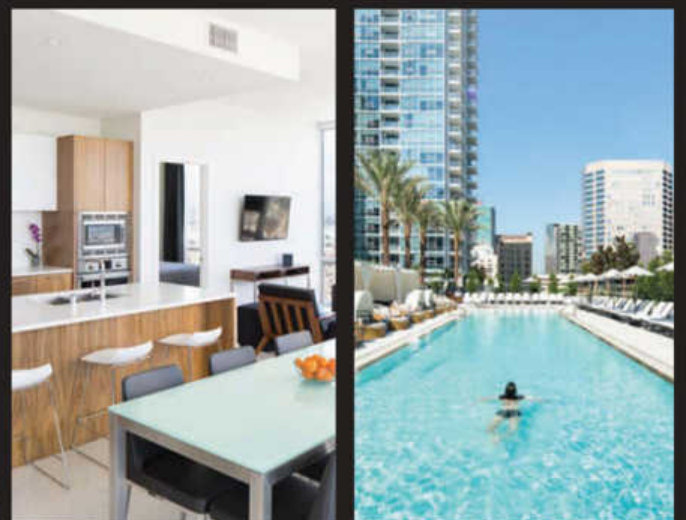
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"Am I gifted? Do I take something from the garbage and make it angelic and it flows up to the heavens? No. I'm a synthesizer," says Nevins, photographed Jan. 15 at her office in New York City.

PRESIDENT,
HBO DOCUMENTARY FILMS

Sheila Nevins

With seven titles at Sundance, Hollywood's most powerful nonfiction film exec reveals how she'll compete against Netflix, the reason behind the current doc obsession and plans for a Black Lives Matter film *By Tatiana Siegel*

SHEILA NEVINS' CORNER office on the 13th floor of HBO's midtown New York headquarters features a pair of large white leather couches, several matching chairs and sweeping city views. What's missing is the desk. "What would I do with a desk?" she asks. "If someone's behind a desk, it seems they have the answer or the paycheck. It's better when we can throw things back and forth." Nevins, who oversees documentaries for HBO, HBO2 and Cinemax, doesn't take notes either. The Yale School of Drama grad is more apt to whip out her phone midthought and play *Akinator*, an app version of 20 Questions, which she recently introduced to doc subject Gloria Vanderbilt. ("We had a great time guessing her famous lovers. It was hilarious.") But if her approach resembles an idiosyncratic therapist more than a top executive, there's no mistaking her track record. During her 30-year-plus tenure at the network, she has won more Primetime Emmys (31) than any individual and her HBO

docs have won 25 Oscars, most recently for the Edward Snowden film *Citizenfour*. This year, her 11-employee division will have three competing for best documentary short (but her Scientology feature *Going Clear* didn't make the cut). As the doc field becomes more competitive, HBO is the rare network that originates and produces twice as many projects in-house as it acquires. The mother of an adult son lives on the Upper East Side with her husband of 40 years and

her rescue dog Bogey. She talked to *THR* about her biggest Sundance slate ever (seven films, three in competition), why she commissioned a Black Lives Matter doc on the morning of Oscar noms, and why *The Jinx* and *Making a Murderer* have created a frenzy.

At Sundance, you've got movies about ISIS, animal rights and Robert Mapplethorpe. Do you court controversy?

I would say I embrace what's

important today, and that would, by its very nature, be controversial. I'm interested in things that don't bore you. I think [our docs] are the things that maybe you dream about or that torment you.

You've also got a Mike Nichols doc. Did you know him well?

The only thing I knew about Mike was that occasionally he called here and said he liked a film that we had done. I thought it was someone kidding with me. Before he died, I went over to see him [on set], and we chatted for a while and I realized that he knew me. He liked me. I felt very privileged. But I didn't know he was going to die. I would have probably fallen on my knees had I known that. *Becoming Mike Nichols* was two films in a way. It was one film before he died, and then there was one film after he died. It's his last interview, so it's really interesting.

***Going Clear* won three Emmys but didn't get an Oscar nom. Why?**

Remember, it's the doc group [voting on the nominees]. It's not the



Nevins' record-setting 31 Primetime Emmys line a bookshelf in an adjacent screening room. The next closest individual Primetime Emmy winner is Edward J. Greene with 21 and James L. Brooks with 20.

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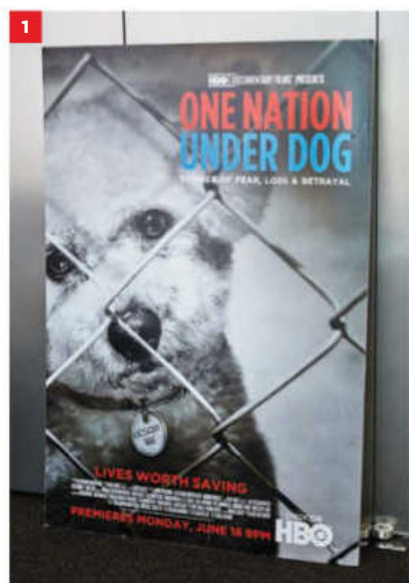
Academy. Had it been the whole Academy, it might have been different because it was so recognizable. Of course we were disappointed, but I can't think of anything that won a Primetime Emmy in a show category that then went on to win an Academy Award nomination.

Scientologists picketed your home. What's the oddest thing they did? Leave things in my mailbox. Hand them to the doorman. Solicitations to join. When there would be a meeting. I didn't know there was a Scientology center four or five blocks from my apartment. They just asked me to come and understand them. It was a little creepy. I felt bombarded but not threatened. ISIS, I'm a little bit worried. But I've had other threats. When we did *Taxicab Confessions*, it was really scary. [In an episode,] somebody gets in a cab and says to a driver who has a turban, "Hey towelhead, take me to 55th Street or whatever." It's what he said. I didn't say it. And so some sheikh — I don't know who it was — started to post terrifying things. "If you see this woman on the street, she's called us these names, throw acid in her face." That was scary.

Which doc created the most potential legal problems for you? Maybe *GasLand*. Because we were taking on the oil companies. Every single speech and every single line had to be correctly placed in context if it was in any way edited. We don't make those kind of docs that much. We're not *60 Minutes*. But it was a lesson. It was like going to law school.

What are the plans for the follow-up to *The Jinx*? I don't think we know yet. The trial will be in August. [Robert] Durst is supposed to be extradited from New Orleans to Los Angeles, and we will follow the story. But August is far away. There's no place to go with it [before then].

With *The Jinx* and Netflix's *Making a Murderer*, there's a renewed interest in true crime. Showtime's David Nevins calls these series "premium documentary." Do you agree? Every doc is a premium event.



Why are we calling this particular genre a "premium" event? God. I think every one of these is a baby just born and makes a lot of noise.

But why the obsessive interest now? Is it the serialization aspect? Binge-viewing? Ways to get away from your life by watching somebody murder somebody? OK, we're happy to do that. [But] just because something's hot doesn't mean it's new. If a skirt gets shorter, that doesn't mean it was never short before. We've been doing murder docs since we did *Paradise Lost* [about the West Memphis Three]. We did *Pamela Smart*. We did *How Do You Spell Murder* about illiteracy. We did *Autopsy* for five years, and those were all true crime.

Turner's Kevin Reilly recently said that he wants to get into the doc space. Netflix is there. CNN, too. Does HBO spend more to stay competitive? I think not. I would think equal to, less and sometimes more, depending. We're all in the same game and all spending the same money.

What will HBO's advantage be? Our team. Our passion. Our wanting to nudge the world. Our attempt to be as honest as we can. Our attempt to tell something that's true. Our desire not always to get numbers but to



1 Nevins used her own dog for the poster of the 2012 film *One Nation Under Dog*: "Look at Bogey. I mean, he's not touched up or anything. That's how he looks. That's a movie star."

2 A photo in her office of a 1999 meeting with photojournalist-director Gordon Parks to discuss the making of a documentary about him.

3 A cutout sculpture of a miniature theater playing *Sunset Boulevard*, starring Gloria Swanson.

4 Nevins doesn't recall where the monogrammed personalized Coke bottle came from — perhaps an awards dinner. But she notes that it adds a splash to her minimalist office.

about Black Lives Matter at a time when this is such a critical American issue ... was unbelievable. I said to my colleague here, "Call [a director she declined to name in case a deal doesn't transpire]. See how much it would cost to do a big documentary about what's been happening in this country." You have to do it.

What news programs do you watch?

I watch MSNBC at the end of the morning. Sometimes I watch Gayle King because I like her. I turn off a lot of stories that upset me. The gang rape in Brooklyn the other day. I turn off Trump. Just because so many other people care about him ... I can't watch. It makes me uncomfortable and unhappy. I haven't watched *60 Minutes* in 15 years. I listen to NPR occasionally. I read everything on my iPad.

Budgets for scripted series are going way up. Are your budgets higher? No. And if you can get me more money, please do.

Is there a budget line you won't cross? I would say \$2 million is the top. The acquisition business has heated up quite a bit, and the competition has heated up, so there are more pleas to open the financial gates.

At Sundance, you don't attend events other than your own. Why?

I don't like to waste time. I don't like to small talk. I don't want to see pictures of your kids. I like to work. I like to do what matters. **THR**



get converts. We are never asked to perform a popularity contest. We're more of the aura and the conscience.

Did you hear the *Making a Murderer* pitch?

Not that I remember. I'm not denying it. We're pitched everything. And there's a million very popular things I've turned down. But I don't remember it.

When was the last time you read something and called a filmmaker and commissioned a film?

The morning of the Oscar nominations. I noticed that all the [documentary] films that were up there, there was almost nothing about America, and my heart broke because I realized that documentary filmmakers are not looking in their own backyard. And if they are, they're not being recognized for it. The fact that there was no documentary

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- *Mother*, by Stephanie Chiew, Joan Chung, David Du, Matthew Fazari, Ana Gomez, Rui Hao, Jessica Jing, Seeyun Lee, Nick Nason and Danny Wang

Artwork from *The Casebook of Nips & Porkington*, by Melody Wang

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Dana Walden
Fox



What Now? Everyone Has a Different Path to Best Picture

The Revenant hasn't sealed the deal, *Spotlight*'s still got game and Ridley Scott's snub actually could help *The Martian* as the final push begins

By Stephen Galloway

WAY BACK IN 1982, PRODUCER DAVID Puttnam arrived at the 54th Annual Academy Awards with little expectation his \$6 million movie would be crowned best picture. He had cobbled together the funds from Warner Bros., The Ladd Co., 20th Century Fox and a multimillionaire's son named Dodi Fayed, a neophyte to moviemaking who had yet to become famous as Princess Diana's last date. From Hollywood's point of view, the Egyptian heir had been taken for a ride: Who else would buy into the notion that a British period piece about two runners could become a hit?

But when *Chariots of Fire* won the top Oscar, trouncing Warren Beatty's *Reds* and Louis Malle's *Atlantic City* (the dual favorites), Fayed's investment looked smart and Puttnam's instincts were vindicated. An underdog that had entered the ceremony with only one acting nomination (Ian Holm) and few other major awards still could pull off a victory. Original screenplay Oscar winner Colin Welland's chant, "The British are coming!" wasn't so wrong-headed after all.

That should reassure campaigners clinging to the hope their candidates can pull off a victory at the 88th Academy Awards. And they'd be right to remain optimistic.

The Revenant scooped up the Golden Globe for best drama, but there's a long history of the Hollywood Foreign Press Association being out of sync with the Oscars, and insiders believe five of the eight best picture nominees have a legitimate chance to win: *Revenant*, *The Big Short*, *Spotlight*, *Mad Max: Fury Road* and *The Martian*. (The other three — *Bridge of Spies*, *Brooklyn* and *Room* — are seen as long shots.) This could be the most wide-open race in years.

For several of them, admittedly, it's an uphill road. But it was uphill for *Crash* and *Shakespeare in Love*, which knocked off *Brokeback Mountain* and *Saving Private Ryan*, respectively.

Few campaigners these days use the dirty tactics that came into play before — for instance, when rivals spread rumors that John Nash, the hero of *A Beautiful Mind*, was anti-Semitic, or when a group of naysayers reportedly was hired to spread the word that all of *Ryan*'s strengths could be found during its first 15 minutes and the rest of the film was mundane.

How can this year's nominees win? Here are strategies for the five presumptive favorites:

THE REVENANT

The Fox/Regency picture comes in with two acting nominations and a bunch of below-the-line noms, indicating it has widespread backing within the Academy. Now it needs to consolidate that support and make sure the nattering about the film's troubled shoot, fired crewmembers and spiraling budget doesn't become a perfect storm of opposition; rather, the difficulties should be presented as a strength, as many believe they are. Getting the support of the tech branches will be crucial, which means

press-phobic cinematographer Emmanuel Lubezki needs to be out there, as do stars Leonardo DiCaprio and Tom Hardy (the latter has been missing from the campaign circuit). An injection of modesty wouldn't hurt, either: Lines like, "Pain is temporary, but a movie is forever, right?" (from Alejandro G. Inarritu's speech at the Globes) are well and good, but not if they make voters think the director is tooting his own horn.

SPOTLIGHT

The real-life priest-abuse story that has held the frontrunner spot since it screened at Telluride in September has been losing traction. It shouldn't. It enters the Oscars with an unexpected two acting noms and is the favorite for original screenplay. But its backers need to remind everyone why the film is topical, and that means bringing out some of the sexual abuse victims to talk about their stories. Oscar voters like to think the best picture winner matters; that's why they once gave the prize to *Gandhi* rather than *E.T. The Extra-Terrestrial*. Give them a cause, and they'll give you their vote.

THE MARTIAN

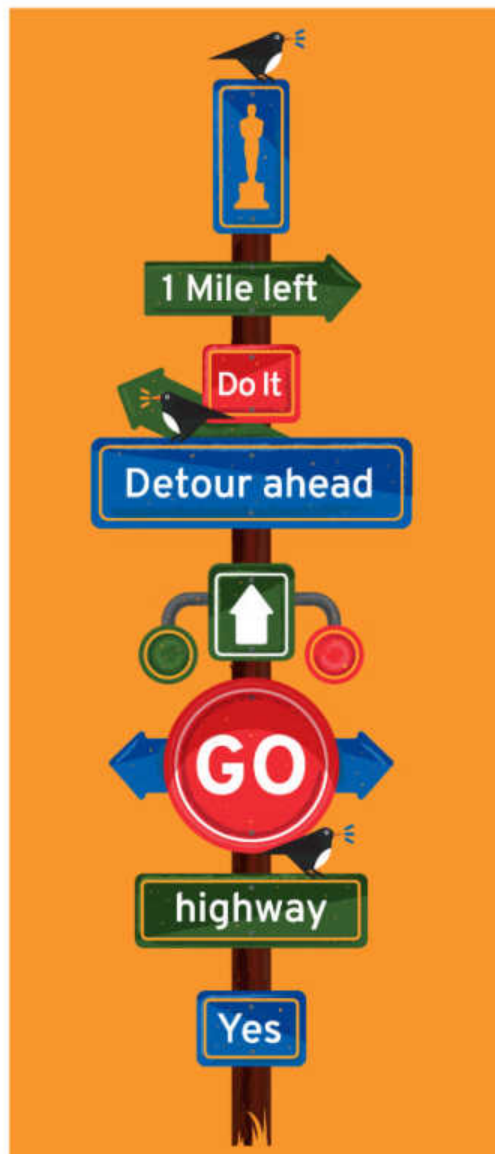
Fox needs to follow the *Argo* playbook and turn defeat into victory. When Ben Affleck didn't get nominated as that film's director, it helped solidify votes in the best picture category, rather than see them split between picture and director. It also brought the movie a huge boost in sympathy. The fact that Ridley Scott was overlooked (shockingly) as director should be turned to *Martian*'s advantage.

MAD MAX: FURY ROAD

Technicians and lovers of pure style admire *Fury Road*'s below-the-line excellence. What Warners needs to do is build on that base, getting enough voters to place the movie No. 2 or No. 3 on their ranked ballots (even if they don't place it No. 1) so it's in the running till the very end. It also needs to call on star Charlize Theron to remind voters of director George Miller's brilliance. His film might not have the obvious substance of some others, but it's a hell of a lot more fun.

THE BIG SHORT

The Paramount movie arrives with a huge advantage: It entered the game late, so voters don't feel saturated with information. But the film's comedic nature might lose those looking for more heavyweight material. Solution: Bring out the economic giants. Get Nobel Prize winners and other authorities to remind voters how serious the 2008 fiscal crisis was and how well this story explains it — and how relevant it is, if at all, to the current financial volatility. The crisis affected everyone in the U.S., and a vote for *Big Short* tells us we must never forget. **TJR**



31

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ALICIA VIKANDER

BRIE LARSON

ELIZABETH BANKS

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FEATURE ANIMATION

Disney, Pixar, Make Room — GKids Films Grabs a Seat

The tiny distributor once again has bested the animation giants, earning Oscar noms for two little-seen movies By Carolyn Giardina

SORRY, *THE GOOD DINOSAUR*. Too bad, *The Peanuts Movie*. When Oscar nominations were announced Jan. 14, those toons did not pick up animated feature noms but were edged out by two relatively obscure titles — *When Marnie Was There*, from Japan-based Studio Ghibli, and *Boy and the World*, from Brazilian artist Ale Abreu.

For anyone following animation closely, though, that shouldn't have come as a complete surprise because both films arrived courtesy of GKids Films, a New York-based



Abreu

specialty distributor headed by Eric Beckman. Since 2009, GKids has collected eight animated feature noms — just two short of the collective count for Pixar and Disney combined.

GKids' movies aren't big box-office players. *Marnie*, released in May, grossed only \$561,085 domestically, and *Boy*, which was booked in just two theaters in December, attracted only \$17,580.

Marnie is the final theatrical release from Studio Ghibli, the studio founded by iconic Oscar-winning animator Hayao



When Marnie Was There

Miyazaki. Directed by Hiromasa Yonebayashi, the hand-drawn film is based on the children's classic by British author Joan G. Robinson about a 12-year-old named Anna, who befriends a mysterious girl called Marnie. Hailee Steinfeld, Kiernan Shipka and Geena Davis provided the voices for its U.S. release. "Of all Ghibli protagonists, Anna's arguably the most introverted, with a low self-esteem, and deeply hurt," says Yonebayashi. "But through her interactions with Marnie and the other characters, her heart begins to heal."

In terms of subject matter, *Boy* stretches the animated form even further — and that's saying something in a year when the other nominees range from sophisticated slapstick

comedy (*Shaun the Sheep Movie*) to adolescent psychology (*Inside Out*) to very adult angst (*Anomalisa*).

Told without any dialogue, the hand-drawn *Boy* looks at the problems of the modern world through the eyes of a child. The film grew out of another animated project Abreu was working on — about how Latin American countries, as former colonies, went through a period of adolescence before maturing, and that informed the subject in his new movie as, says Abreu, he moves "from the innocence of childhood into the reality of adulthood." **TJR**

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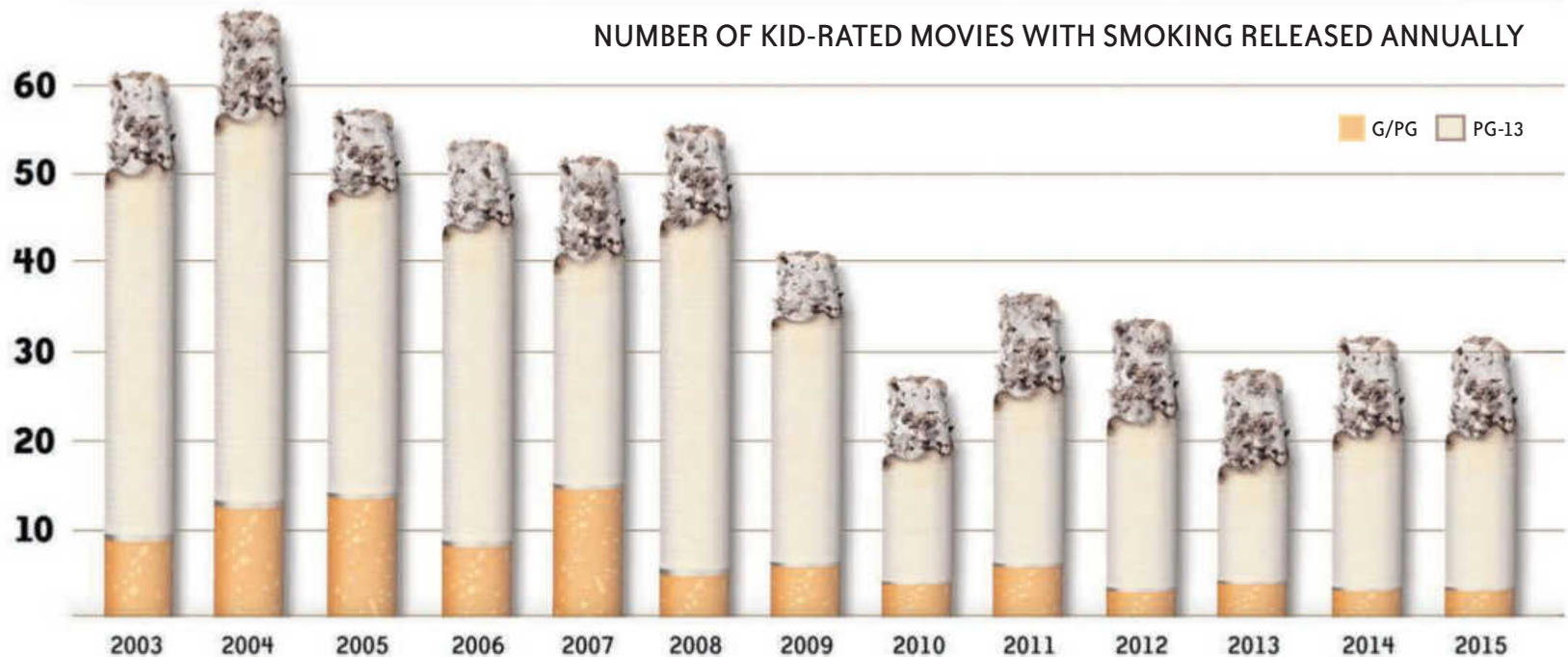
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Smoking in movies

Half-way won't hack it.

Hollywood has proven it can cut back on smoking. But it's only gone half-way.



Since 2003, when the US film industry first learned that smoking in movies kills in real life, Hollywood has released 575 top-grossing, kid-rated movies featuring 14,670 tobacco incidents that have delivered 146 billion tobacco impressions to theater audiences in the United States and Canada alone.

Have audiences seen any progress since 2003? Yes. The number of PG-13 movies with smoking declined by about half from 2003 to 2015. Tobacco incidents in kid-rated movies also fell by half, from more than 1,200 incidents a year to around 600.

But half-way doesn't hack it. It's been four years since the US Surgeon General concluded that smoking in movies causes kids to smoke. Yet, in 2015, nearly half of PG-13 movies still had tobacco imagery, no change from 2012. And the average kid-rated film with smoking shows as much smoking as ten years ago. No progress there.

Today, all MPAA-member companies boast tobacco depiction policies on their books. Some companies clearly make an effort to

Decline in number of kid-rated movies with smoking, 2003-2015

COMCAST	-40%
DISNEY	-67%
FOX	-64%
SONY	-50%
TIME WARNER	-64%
VIACOM	-71%
INDEPENDENTS	-8%

enforce them (box). And yet, in 2015, 43 percent of MPAA-members' PG-13 movies still featured tobacco.

The record was worse for independents. In 2015, 59 percent of their PG-13 movies included tobacco, the biggest share in six years. Independents released one-quarter of kid-rated films in 2015, but accounted for 40 percent of kid-rated films with smoking.

After more than a decade—most of a childhood for millions of kids worldwide—Hollywood has proven that half-measures only keep young audiences at risk.

The US CDC reports that kid-rated movies with smoking will recruit 3.2 million young US smokers in this generation, resulting in a million entirely preventable deaths. That's why kids everywhere need an industrywide standard that covers every producer, director, distributor and movie. Our kids deserve the straightforward, powerful protection of the R-rating.

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PUFFER AS BUFFER

Keep warm while looking cool at Sundance with a parka that acts as a protective layer against Park City temps that hover near freezing

By Carol McColgin • Photographed by Mike Lorrigin

1. WAIST AWAY

Moncler beige belted coat with down filling and fox trim; \$1,720, barneys.com

2. SUPER FLUFFY

The North Face XO Barneys New York goose down-filled army green parka with faux-fur trim; \$1,050, at Barneys New York

3. WEATHER WISE

J.Crew Nordic navy coat with faux-fur trim and detachable hood; \$450, at J.Crew, The Grove



Cosseted in style: Chloe Grace Moretz (left) and Liv Tyler at past Sundance Film Festivals.



1. In addition to these gifts from Feinstein's lounge in 2013, Katherine Heigl (and 24 other stars) scored a Caribbean vacation worth more than \$5,000. 2. Alison Brie and a flat-screen TV at Sky Bar. 3. James Franco and a Samsung Galaxy tablet. 4. Matthew McConaughey in 2013 at Feinstein's lounge, one gifting suite that's still going strong. 5. Hilton in 2009. 6. Woodley in 2013.

SLOW DEATH OF THE SUNDANCE GIFTING SUITE

Swag hags (remember Paris Hilton walking off with 30 bags?) are becoming extinct as Main Street evolves beyond its freebie-spree identity and brands find new ways of capturing 'lightning in a bottle' By Merle Ginsberg

THE RED CARPET AT Sundance is chiller than most — that's why they call it the snow carpet — with a look as indie as the movies. It's "one of the few places you can market jeans and parkas with a celebrity angle," says **Jessica Meisels**, CEO of PR firm Fingerprint Communications. As a result, by the late 2000s, the festival became an over-the-top, swagadelic feeding frenzy, with gifting suites from Fred Segal to Uggs plying talent (and in recent years, digital influencers like bloggers and YouTubers) with product. In 2007, **Teri Hatcher** reportedly was gifted \$25,000 worth of stuff and had to use a private plane to carry it all home, while in 2009, "swag hag" **Paris Hilton** walked off with 30 bags of loot. Marketing disillusionment set in. "One actress holding up a product, even a **Sarah Jessica Parker**, stopped making sense to brands," says event producer **Jeffrey Best** of Best Events. "They stopped getting enough return on investment after a saturation point." Adds **Ashlee Margolis** of brand marketing firm The A List: "It's so oversaturated, I don't bring my clients up there now. It's not chic anymore."

With the IRS in 2006 cracking down on gifting taxes and A-listers worrying about compromising deals with major brands ("a big European luxury brand won't deal with you if you're shot holding a \$200 bag," says Best), the suites began to decline, and only several still exist. Says one branding

publicist: "**Robert Redford** stopped the surfeit of suites madness to keep the emphasis on film. They started to exercise more control over the brands," shooing away companies that weren't official sponsors, like Canada Goose is this year.

Agents also began demanding fees for their clients to show up at swag suites — if such suites were declassé, at least the celebrities should be compensated. "The talent knows their brand worth now, and they want to get paid in Macs or phones or trips for going to the suites. They won't wear something with a logo — not the higher-level talent you want," says Meisels. And when Park City's "Main Street landlords found they could get \$200,000 to \$250,000 a week from a major media company," adds Best, brand marketing started switching to media suites like CNN and WireImage. "Instead of spending millions for ads, a company like Eddie Bauer will sponsor a media lounge with Amazon or CNN," says **Chris Ryan** of branding firm Oceanside Entertainment. "The media lounge is the hook to get film PR to get the cast in. That way, the brands have a guarantee stars will wear [a product]



The crowd at the Samsung Galaxy Lounge at Village at the Lift in 2013.

and they'll get their all-important photo."

Those photos don't have an expiration date, says **Kari Feinstein**, head of the biggest surviving Main Street gifting suite, Kari Feinstein's Sundance Style Lounge, with **Ellen Page** and **Chloe Sevigny** expected to drop by this year: "Press coverage of Sundance is massive in comparison to most festivals, almost comparable to the Academy Awards." (Feinstein gets paid \$20,000 to \$40,000 per brand to be included in the suite, and A-listers can receive more than \$10,000 in gifts, including vacations.) NPD Group chief industry analyst **Marshal Cohen** adds, "Brands getting celebrities photographed is still lightning in a bottle." Sundance also is an opportunity to keep up key bonds. "If you're going to have real relationships with stars," says Meisels, "you need to work with them year-round."

No wonder the most desirable actresses have been "seeded" beforehand, with gifts and loans from such fashion brands as MaxMara, Rag & Bone, Tory Burch, Escada and Chanel ski apparel and sportswear brands Merrell, Uggs and Sorel. "Brands definitely love to loan for Sundance," says stylist **Ilaria Urbinati**, who dresses **Shailene Woodley**. **Penny Lovell**, who works with **Anne Hathaway**, says Sundance "is a great opportunity for clients to expand on their streetwear look. Fans never see them in that approachable context. It's refreshing to leave the heels behind." **TIME**



Fight Fest Flu

FOR MANY, SUNDANCE IS synonymous with "sick." Writer-director **Sean Baker**, whose *Tangerine* screened in 2015, "made it all the way to the end" before succumbing on the flight home. "A mentor told me that the biggest secret is not to drink." Two different schools of thought on staying healthy:

• **TRADITIONAL MEDICINE**
"Herbal remedies are all garbage," say internist **Gary Cohan**, who treats **Dana Brunetti**. Wash hands, keep surfaces clean and "believe it or not, exercise," unless your temperature is over 100 degrees. Already sick? Eat chicken soup: "Warm, salty liquids recruit white blood cells to help fight infection." **Bill Gates'** former exec chef **Jason Kieffer** makes a mean soup at Silver King Cafe — conveniently located at the Park City Medical Center (900 Round Valley Drive). Flu-ish Sundance insiders can go to the center's urgent care (1665 Bonanza Drive), right in the heart of Park City, and can call ahead to secure a time (435-649-7705) — no sitting in a waiting room.

• **ALTERNATIVE REMEDIES**
Naturopath **Babbie Lester** of Mountain Sage Natural Health (1881 Prospector Ave., Park City) recommends herb Xiao Chai Hu Tang for staving off colds, 5 mg zinc lozenges, extra vitamin C, grapefruit seed extract and colloidal silver. She likes Fairweather Natural Foods (1270 Ironhorse Drive, Park City) for such items. Also, "when outside, i.e., standing in line for a film, people can protect their 'wind gates,' located behind the ears and at the base of the occiput." Translation: Wear a scarf or hoodie. — JANE CARLSON



PRODUCERS GUILD AWARDS NOMINEES BREAKFAST

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REPORTER

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BROOKLYN
EX MACHINA
MAD MAX: FURY ROAD
THE MARTIAN
THE REVENANT
SICARIO
SPOTLIGHT
STRAIGHT OUTTA COMPTON

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"More and more, my life is going in a direction that is not universal; there's only a very small group of people who understand," says Larson, photographed Dec. 20 at Siren Orange Studio in Los Angeles.

Styling by
CRISTINA EHRLICH
Wolford bodysuit,
RE/DONE jeans.



Tag, She's It

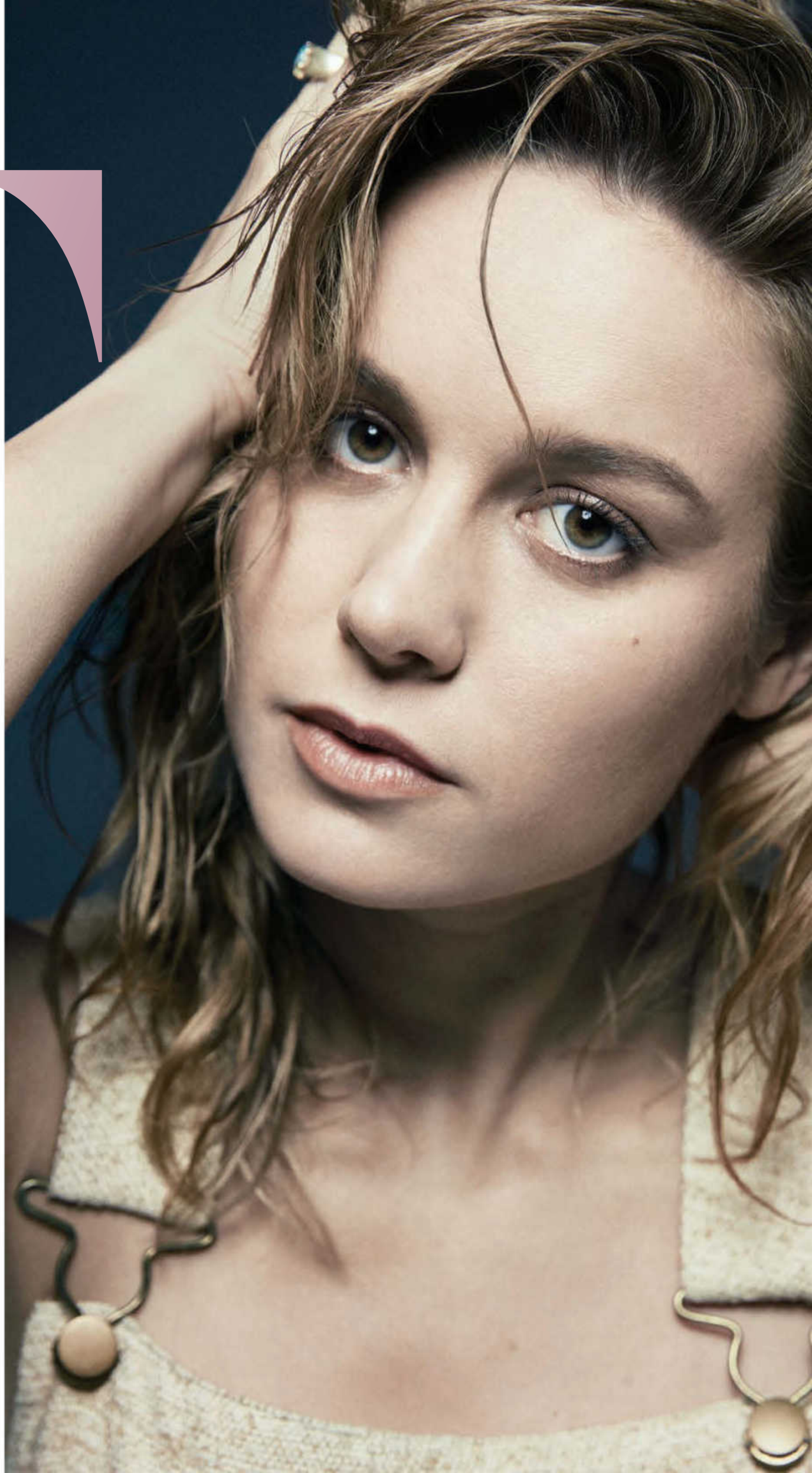
BY LAURIE SANDELL
PHOTOGRAPHED BY
AUSTIN HARGRAVE

The freshly minted Oscar nominee and Golden Globe winner is Hollywood's fastest-rising star since Jennifer Lawrence. But unlike her predecessor, Brie Larson is not quite as ready with the quip or for all those cameras as the intensely private actress stands (anxiously) at the precipice

THE MORNING AFTER PICKING up the Breakthrough Performance Award at the 27th annual Palm Springs International Film Festival, Brie Larson rolls up to a Studio City eatery in a shiny black chauffeur-driven SUV. Nobody on the sidewalk outside the bustling diner appears particularly starstruck by the 26-year-old actress in ripped Levis and gray sweater — or even seems to recognize her. But Larson is in a playful mood. As she approaches her breakfast companion, she hikes her nubby pink coat over her head and jokes — with faux drama-queen theatrics — “Please, no photos!”

Actually, being swarmed by paparazzi outside a restaurant isn't so far-fetched a scenario for the brand-new Oscar nominee, who these days is undergoing that sometimes-awkward transformation from struggling young actress (playing supporting roles in films like *21 Jump Street* and *Trainwreck*) to Hollywood's favorite new thing. Ever since her much buzzed-about performance in *Room*, the Lenny Abrahamson drama about a young mother and son held captive in a shed for seven years, the star has been caught up in an awards-season lovefest, spending the past eight weeks shuttling from junket interviews to film festivals to awards shows — like the Golden Globes, where she won best actress in a drama — to her real job, which, at the moment, is a grueling jungle shoot for *Kong: Skull Island*, her first lead in a tentpole (Universal and Legendary are spending north of \$125 million on it). Although *Room*, a tiny \$12 million indie distributed by newcomer A24 Films, hasn't caught fire at the box office (it has grossed \$5 million since its Oct. 16 release, about what *Kong* is spending on banana bills), Larson's raw, stripped-down performance has struck a chord, making her Hollywood's newest It girl.

Larson couldn't seem more ambivalent about It. Her name is on everybody's lips, her face is all over magazine covers, designers are clamoring to dress her (she was wearing a Giambattista Valli couture minidress at the National Board of Review gala on Jan. 5, where she took home





I can't help but trip out about how similar my life [now] is to *Room*. It's me wanting to stay in my own little bubble ... and at the same time needing to step up to this hand I've been given."

another award, and a beaded Calvin Klein halter at the Golden Globes), and scripts are starting to pile up on her doorstep. And yet, there are moments during her *Hollywood Reporter* interview when the intensely private actress looks like she'd prefer to be locked alone inside a shed for seven years than answer personal questions. "I can't help but trip out about how similar my life is to *Room*," she admits as she fidgets with the menu. "It's me wanting to stay in my own little bubble and remain anonymous and invisible and at the same time needing to step up to this hand that I've been given."

Of course, stardom is always a trade-off. For most, the benefits far outweigh the costs, although Larson has allowed herself only one splurge in recent months — new underwear: "To me, that's a luxury item," she says. "I took photos of the bag." Still, that difficult stage between ingenue and A-lister can be confusing. And right now, Larson is figuring out how to navigate it. "Every single step of this last year has been a completely new experience and one that is totally outside of my comfort zone," she says (including, a few weeks after this breakfast, getting nominated for an Oscar: "Holy shit" were the first words out of her mouth after learning the news on the *Kong* set in Australia). "I keep asking myself: How will my life be different? I have no idea. In this industry, where things change so quickly, I've found that having no expectations is the happiest way to go."

HERE'S A LIST OF SUBJECTS Brie Larson prefers not to discuss: her boyfriend (Phantom Planet lead singer Alex Greenwald, the guy she smooched after winning her Golden Globe). What she eats (she'd rather *THR* not note that

she ordered a breakfast salad of egg whites scrambled with rice, currants and vegetables). Parts she turned down or didn't get (she and Emilia Clarke both were said to be vying for the young Sarah Connor role in *Terminator Genisys*). The neighborhood she now lives in ("The canyons," is all she will reveal). Why she's so private about her boyfriend ("I'm not hiding him away in a tower — I'm just trying my best not to ..." she says before cutting herself off). When the conversation strays into forbidden territory, she smiles tightly and offers a clearly memorized sound bite explaining her reticence to open up with the press. "Each step of the way I'm learning," she says. "When I leave an interview I learn whether I feel, oh, that was nice, or that made me feel like a little piece of me was taken. It's a line that is always on the edge of being crossed, and once you cross it, what's next?"

For someone so new to fame, Larson can be as cagey with journalists as an actress who has been working in Hollywood for 20 years. Which, in fact, she has been. Her career began at age 6, when she became the youngest person ever to attend San Francisco's American Conservatory Theater's training program. Her parents — homeopathic doctors in Sacramento who homeschooled their daughter (then known as Brianne Sidonie Desaulniers) and her younger sister, Milaine — encouraged Larson's theatrical ambitions (although she also dreamed of becoming a magician or an Egyptologist), and by age 7, she had landed her first television gig, doing a gag commercial for "Malibu Mudslide Barbie" on a 1996 episode of *The Tonight Show With Jay Leno*.

Around that same time, her childhood took a rough turn

when her parents divorced. Larson's mother moved her and Milaine to Los Angeles, where her mother took Larson to auditions. Although painfully shy, the young actress quickly was cast in small parts on such shows as *Popular* and *Touched By an Angel* and eventually landed a recurring role on The WB's brief-running sitcom *Raising Dad* and a part as a teen drag racer in the Disney Channel movie *Right on Track*. In 2005, at 16, she attempted a music career, releasing an album titled *Finally Out of P.E.* It didn't take off, but it recently has been the subject of some fan reappraisal. "I haven't done music in 10 years, but if you Google my name, my music video is one of the first things that pops up," says Larson, ruefully. "It's this weird story that keeps coming back."

She kept plugging away into her 20s, playing Toni Collette's defiant daughter on Showtime's *The United States of Tara* and other parts of varying sizes (like an ex-girlfriend in *Scott Pilgrim vs. the World*). But Larson defied type. During *THR*'s actress roundtable in November, she admitted that she "wasn't a perfect package of one thing. I wasn't pretty enough to play the popular girl, I wasn't mousy enough to be the mousy girl, so I never fit in." For a while, she thought male actors had it easier, but then changed her mind. "I had this anger about having to show up to auditions in heels and a miniskirt, and then I heard guys saying, 'Well, we have to take our shirts off,'" she says. "Touche. I didn't have to do that. I had no idea." Still, she watched with frustration as peers who fit certain stereotypes worked steadily. "The script would call for 'the punk girl,' or whatever these ridiculous clichés were, but I had never met anybody like these

"I think it's a matter of time before the general audience and world know her as a giant, bankable star," says Vogt-Roberts, her director on *Kong: Skull Island*.

Rosie Assoulin overalls.

Hair by MIRA ROSZAK FOR LOREAL PARIS AT STARWORKS ARTISTS, MAKEUP BY RACHEL GOODWIN FOR CHANEL AT STARWORKS ARTISTS, ROOM: GEORGE KRAYCHAK/2021 TRAINWRECK, MARY CYBULSKI/UNIVERSAL PICTURES.

Says Schumer of her *Trainwreck* co-star, "Brie is as advertised — the most genuine, kind person one could hope to meet, and watching her perform is mind-blowing to me."

The Row dress.



The B.Lar-J.Law Connection

They share more than recent Golden Globe wins



FIRST OSCAR NOM WAS FOR AN INDIE
Room has grossed only \$5 million in the U.S.

PLAYED AMY SCHUMER'S SISTER
 See *Trainwreck*.

TRANSITIONED INTO TENTPOLES
 She'll be taking on Fay Wray's role in Universal's \$125 million *Kong* update.

WILL STAR IN THE GLASS CASTLE
 The Jeannette Walls memoir is up next.

LIKES MUSICIANS Alex Greenwald



FIRST OSCAR NOM WAS FOR AN INDIE
Winter's Bone grossed only \$6 million in the U.S.

WILL PLAY AMY SCHUMER'S SISTER
 See the still-untitled movie they're currently writing together.

TRANSITIONED INTO TENTPOLES
 Katniss in *The Hunger Games*.

WILL NOT STAR IN THE GLASS CASTLE
 J.Law was cast first but backed out.

LIKED MUSICIANS Chris Martin

two-dimensional characters," she says, recalling what her agent and manager told her: "It hurts now, but down the line, it's going to be so great when you can play *all* of these characters."

She frequently thought about giving up. Over and over again, she would borrow her mom's car and drive to casting offices, where she found herself sitting in a waiting room with 20 people muttering their lines. She knew they wanted the part as badly as she did — perhaps even more so. Then after she auditioned, she would wait for the call telling her that she was too happy, too acerbic or too spunky. "The smallest fraction of a thing gets you cut, and if you have any sort of sense, you realize how impossible the situation is," she says. "Sometimes after getting knocked down a million times you think, 'Oh my God, I'm done.'"

It was Larson's role in a 2013 drama called *Short Term 12*, as a supervisor in a home for troubled teens, that started to get her noticed in those casting offices. The film won three Spirit Award nominations and picked up prizes at South by Southwest. It also brought Larson to the attention of Abrahamson. "She doesn't do that showy intensity thing that we overpraise in film actors," says the *Room* director. "There's just this truthfulness about her and a delicacy to what she does." Emma Donoghue, the writer of the best-selling book and the screenplay for *Room*, says that when the novel came out, every young actress in Hollywood wanted to play the part of Ma, the

young kidnapping victim locked in a shed with her young son (including Rooney Mara, Mia Wasikowska, Emma Watson and Larson's close friend Shailene Woodley). But Donoghue recalls viewing the audition tape that Larson (who read the book in 2013, after her manager sent her a copy) had made in early 2014 and being blown away by the actress' sparkling conversation with an imaginary offscreen boy. "She conjured up that child," recalls Donoghue. "I really felt the child was there." She also cites Larson's commitment, how she lost 15 pounds to give herself the hollow, sinewy look of a longtime hostage. Donoghue remembers attending a lavish dinner with Larson and watching in astonishment as the actress ate the tomatoes off a piece of bruschetta, then put down the bread. "I know she was trying to stay very lean for the part, and I thought that showed an iron will," says Donoghue. "Who can put down the bread when

they're eating the topping off a bruschetta?"

Room didn't start shooting until November 2014. So, before diving into the arduous preparation for the part — not merely shedding weight but also avoiding sunlight for months to give her skin an authentically unhealthy pallor — the actress found just enough time to squeeze something lighter into her schedule. "I thought, 'Before I go away and be a monk, I'll do this fun thing, laugh my ass off and eat whatever I want,'" she says of *Trainwreck*, in which director Judd Apatow hired her to play Schumer's younger sister (Apatow first noticed Larson on an episode of *United States of Tara* and considered her for *Bridesmaids* — "Once you're in the family, they always bring you back," she says).

Larson had done comedy before — she even voiced a penguin in the animated spoof *Farce of the Penguins* — but starring opposite Schumer bumped her up to a new level. "Amy allows

us to laugh about things that have been [taboo] for so long," says Larson. "[Society's] feeling is: 'Do not discuss. Don't you dare.' And Amy says, 'Why? Being a human is super funny.'" For her part, Schumer calls her co-star "a complete badass."

Schumer gave Larson a laundry list of favorite sketches to watch and introduced her to the doorman at the Comedy Cellar in New York, telling him, "This is Brie; let her come in whenever she wants." Larson sat in the back of the club, drinking water and watching one brilliant stand-up after another. "The first time I went, I actually started crying, which I don't think is what you are supposed to do at a comedy club. But I was so inspired," says Larson. "I would watch someone talking about his problems with his crazy sociopath girlfriend, and the way he worked out and unlocked the story was the same thing I was doing in *Short Term 12*." She remembers running up to Schumer and Apatow after one show and shouting, "Comedy is the superior medium!"

IT WAS LARSON'S ABILITY to play both genres that drew the attention of Jordan Vogt-Roberts, director of *Kong: Skull Island* (which is set to be released in March 2017). "She weaves and slaloms between comedy and drama in a seamless way," he says of the actress he has cast in Fay Wray's former role (also played by onetime It girls Jessica Lange and Naomi Watts). But as to what exactly the movie will be like, or how her character might have evolved since Wray's day, Larson won't say a word. Turns out *Kong* also is on the forbidden topic list. "She's a woman," is all Larson will reveal about her role.

Still, starring alongside the likes of Samuel L. Jackson and John C. Reilly in her first tentpole — being shot in Hawaii and Vietnam along with Australia — has to be heady stuff. But if Larson is intimidated, she keeps it well concealed; she seems to collect her parts with the cool head of a botanist examining a new species of geranium. "Early on, I realized that my agent [Chris Fioto at WME] and manager [Anne



Left: Larson in *Room* with co-star Jacob Tremblay. Above: With *Trainwreck* co-star Amy Schumer (left).

Woodward at Authentic] were like explorers out searching the planet for rare specimens to bring to me,” says Larson. “But if I didn’t explain what kind of specimens I was looking for, they might bring flowers when I was looking for succulents. So I gave them a lot of books that had the roots of storytelling I’m interested in: Grimm’s fairy tales, mythology — all the things I love, the things I ultimately want to do.”

Fioto remembers talking to Larson about a project six years ago, when she was 20. “I suggested she check out the director’s work,” he says. “She already had downloaded his short and had an opinion about it. That’s the level of commitment she brings to a project.”

Nowadays, she is spreading that commitment around. “My life is scheduled to the minute,” says the actress, who, before fame and success, used to sleep in late and spend her mornings sipping tea and lazily doing *The New York Times* crossword puzzle with her dog Bowie by her side. “I used to be notoriously hard to get ahold of,” she notes. “But now, it would be irresponsible for me to say, ‘I’m not checking my phone.’” Along with *Kong: Skull Island*, she will be co-starring with Woody Harrelson in Lionsgate’s screen version of Jeannette Walls’ *The Glass Castle*, a memoir about a journalist’s impoverished dysfunctional upbringing. Woodward

handed the book to Larson with the caveat, “Don’t fall in love; don’t ask us to get it.” Jennifer Lawrence already was attached. But Lawrence backed out, and Larson ended up with the role after all. (“I met Jen seven years ago at a photo shoot,” says Larson of her companion on this year’s awards circuit. “We bonded over the craft service table; we were the only ones eating the doughnuts.”) After that, she will be appearing alongside Armie Hammer in *Free Fire*, an indie film about 1970s gangs that she shot in the summer. And then there’s *Basmati Blues*, a musical she shot in India about genetically modified rice (no joke), arriving in theaters later this year. “I want to tell universal tales,” she says of her choices. “I’ve struggled watching films where people dressed well and seemed to have it together, where the worst thing that happened was they fell in front of the guy they liked at their office. I don’t relate to that.”

Larson, though, is clever enough to see what’s coming down the pike, especially if she makes the shift from It girl to bona fide star (and not all It girls do — for every Jennifer Lawrence, there’s a slew of Gretchen Mols, although an Oscar nomination certainly can help grease the gears). Two months ago, she finally dove into social media, initially to combat the dozens of impostors posting in her name (for the record, her real Instagram handle is brielarson). “Every time I was on a job, people I worked with would say, ‘What you posted yesterday was really funny.’ And I thought, ‘Uhh ...’” But even as Larson joins the online fray, she’s proving to be more of a nose-tweaker than a tweeter. She delights in deflating public expectations for Hollywood actresses by posting engagingly unglamorous pics — Brie without makeup! Brie standing in a mud puddle in Crocs! Brie with dropped jaw, exclaiming, “CATE BLANCHETT JUST

CAME INTO MY DRESSING ROOM IN A JUMPSUIT!”

Not surprisingly, she already is up to 51,000 Instagram followers. Also not surprisingly, she learned very quickly the value of a good web filter (“I could get a hundred ‘show me your tits’ a day and would never see them,” she notes cheerfully). Should she win the Oscar — and many believe right now she is the one to beat — the attention will increase exponentially, and that clearly makes Larson both excited and uneasy.

“I don’t know if I’m ready for it, but I don’t want to turn away from it either,” she admits as she stirs what’s left of her eggs with a fork. “When you go out and people start taking photos of you on their iPhones, it feels really scary and awkward, so it’s easy to say, ‘I’m going to stay in, watch movies on Netflix and get my food delivered.’ But I’ve spent a lot of my life doing that, and it’s not better.” **THR**

“The movies that made me feel less alone were all about women who were coming apart at the seams. Watching them made me feel like it was OK that I didn’t feel at all in control.”

Two Decades to Overnight Success

Before her big breakthrough with *Room*, she played Bob Saget’s daughter on a television sitcom, put out an album about hating gym class and made Jonah Hill’s pulse race on the big screen



2001

Raising Dad

At 12, Larson landed her first recurring role on an ongoing sitcom — unfortunately for her, it was ongoing for only one season. She played Emily, the younger daughter of a widowed English teacher (Bob Saget) and got to deliver lines like, “I got 10 snaps today!”



2005

Finally Out of P.E.

At 16, she launched her music career, not only singing but co-writing many of her own tunes (like “Loser in Me,” “Invisible Girl” and “She Shall Remain Nameless”). Release delays hampered promotion, and the album sold only about 4,000 copies in the U.S.



2009

United States of Tara

At 20, she co-starred in Diablo Cody’s Showtime dramedy about a Kansas mom (Toni Collette) with dissociative identity disorder (multiple personalities). Judd Apatow was a fan of the show and later cast Larson in *Trainwreck*.



2010

Greenberg

When she turned 21, she played Ben Stiller’s college-age niece in this dramedy about a failed New York songwriter who comes to L.A. to house-sit for his brother (Chris Messina). The film was reviewed favorably but bombed at the box office, grossing only \$6 million.



2012

21 Jump Street


Larson, 23, built up her comedy cred with a small(ish) role as Jonah Hill’s love interest in the big-screen spoof of the old Johnny Depp undercover-cop TV show. She did not, however, return for the sequel. It was “too crazy for me,” she explained to *THR* in 2013.



2013

The Spectacular Now

At 24, she played Miles Teller’s ex-girlfriend in this Sundance favorite. Roger Ebert, in one of the last reviews he wrote, gave it a full four stars. “A lovely film about ... high school seniors who look, speak and feel like real 18-year-old human beings.”

A close-up portrait of a woman with long, wavy brown hair, laughing heartily. She is wearing a white tank top. The background is dark and out of focus. The lighting is soft, highlighting her face and hair. Her eyes are closed, and her mouth is wide open in a genuine laugh.

"I don't think, ultimately, that is going to make me a good artist," says Larson of her instinct for privacy. "So I have to continue to find ways to be vulnerable, open and curious and coexist in this world that is changing in front of me."

THE NEW CLASS OF COOL ON MAIN STREET

S U N D A N C E
2 0 1 6

"I thought it was an important story to tell," says Hammer (center, flanked by King and Parker). "I think Nate was the perfect guy to do it. If anybody else tried to tell this story, it would be an incredibly risky venture, but so much of him comes through the screen."

King, Hammer and Parker were photographed Jan. 12 at Dirty Laundry in Los Angeles.

PHOTOGRAPHED BY Amanda Friedman



A FEW DAYS AFTER ACTOR Nate Parker finished shooting the R&B romance *Beyond the Lights* in late 2013, he met with his agents and told them he would not be acting again — not until he could play American revolutionary Nat Turner.

“I was willing to stick to that — and if it was my lot to never act again, so be it,” says Parker, who didn’t work for nearly two years, instead spending every minute — and nearly every dime — trying to get his passion project made.

The result is *The Birth of a Nation*, premiering in Sundance’s U.S. Dramatic Competition. Parker, 36, wrote, produced, directed and stars in the drama, playing Turner, a slave who led an 1831 rebellion in Southampton County, Va. He has been writing the script for his version of Turner’s story for seven years but has been carrying the story around with him for much longer.

“Growing up as a black man in the South, there was such a shortage of heroism in respect to the history that I was taught,” says Parker, who was a high school wrestling state champion and All-American at the University of Oklahoma. Parker didn’t even learn about Turner’s

'This Country Was Built on Rebellion'

Possessed by the story of Nat Turner’s 1831 slave uprising, actor Nate Parker quit acting and raised \$10 million to write, direct, produce and star in *The Birth of a Nation*

By Rebecca Ford

story (despite growing up in Virginia) until he took African-American studies classes in college. “Imagine my dismay,” he says, “in learning that one of the greatest men to walk the soil in this country was a man who grew up and lived and breathed and fought less than 100 miles from where I grew up.”

After graduating from college with a degree in computer programming,

Parker moved to Los Angeles to pursue acting. Despite notable work in such films as *The Great Debaters* (2007), *The Secret Life of Bees* (2008) and *Red Tails* (2012), he grew frustrated with many of the roles that came his way. "So few of them had integrity," he says. "As a black man, you leave auditions not hoping you get the job but wondering how you explain it to your family if you do."

Parker, who had written and directed a couple of short films, became determined to write for himself, and, through a fellowship with the Sundance Lab, was connected with mentors such as *Walk the Line* writer-director James Mangold to help him hone the story he wanted Hollywood to hear. But what he heard instead were all the reasons a movie about Nat Turner wouldn't work: Movies with black leads don't play internationally; a period film with big fight scenes would be too expensive; it was too violent; it wouldn't work without a



From left: Hammer, Parker and Jayson Warner Smith face the Nation.

big box-office star leading it; Turner was too controversial — after all, he was responsible for the deaths of dozens of well-off white landowners.

But Parker was determined, and he began looking for financing. He invested \$100,000 of his own money to hire a production designer and fund a location scout in Savannah, Ga. He flew around the country — everywhere from New York to West Palm Beach, Fla., to Los Angeles — to meet with anyone who might be interested in investing. It was those meetings with Parker, says producer Jason Michael Berman, that won over even the most doubtful financier. "Anytime Nate got on the phone with anybody or got in the room with anyone, they were completely intrigued by him," says Berman. "The subject matter was tough — everybody knew that — but when they met Nate Parker, his drive, his passion and his determination were what sold them."

The first investors to come on

board were retired NBA player Michael Finley, who helped finance Lee Daniels' *The Butler*, and San Antonio Spurs star Tony Parker. From there, thanks to the hustle of Berman and fellow producer Kevin Turen of Phantom Four, the investors grew to 11 groups. With 60 percent of the financing within reach, Aaron L. Gilbert of Bron Studios came on as a producer to lock in the remaining funds for the \$10 million film.

"What I thought was going to be a 10-minute meeting with Nate out of courtesy for an agent turned into four hours that were, candidly, filled with all sorts of emotion," says Gilbert. "There was no way I couldn't make this movie."

The film was shot over 27 days in Georgia in May. Dealing with such an emotionally bleak time in American history took its toll on the cast (which includes Armie Hammer, Gabrielle Union and *How to Get Away With Murder*'s Aja Naomi King) and crew, but Parker, with skills sharpened from his days as an athlete and a volunteer wrestling coach for underserved kids, kept spirits high. "He knows how to get the best out of people — I think it's that coach mentality," says Turen, who worked with Parker on 2012's *Arbitrage*. "I've never been on a set where the crew respected a person more. I think anybody would have done anything for Nate."

And while Parker started writing *The Birth of a Nation* (which is using the title of D.W. Griffith's 1915 KKK propaganda film in a very purposeful way) long before the stories of Trayvon Martin, Michael Brown or Ferguson made worldwide news, the film's Sundance premiere (WME is selling it at the fest) couldn't be more timely.

"Resistance lives in the air in this current moment," says Parker. "Anyone who sees this film should leave the theater and feel compelled to be a change factor with respect to relations that are taking place in this country. But also, they should be proud to be an American. This country was built on rebellion. So when we talk about American heroes, people that fought against an oppressive force, I think that it's a no-brainer that Nat Turner exists in that conversation."

Premieres on Jan. 25



Wiener-Dog

Other People

THE SUNDANCE HOT LIST: 10 FILMS THAT WILL SELL

The duds of last year (*Dope*, *Me and Earl*) could mean a chillier market, but hungry new buyers and dreams of Oscar glory (*Brooklyn*) will help dealmakers endure

By Tatiana Siegel

✕ JUST HOW HOT WAS SUNDANCE 2015? LAST YEAR'S INDIE film market featured three mega-sales thanks to *Brooklyn*, *Dope* and *Me and Earl and the Dying Girl* — with the trio fetching a combined \$24 million. But with the latter two films falling flat at the box office, the backlash could be more chilling than a Mount Timpanogos wind gust.

"Call it the *Happy, Texas* award," says Sony Pictures Classics' Tom Bernard, referring to the dud that Harvey Weinstein bought for more than \$10 million in 1999. "Every year, someone thinks they've got gold, and they go for it. Last year, there were three."

Despite the two high-priced washouts, no one is predicting a buyer's market given the number of deep-pocketed, hungry distributors including Broad Green (newly staffed up), Amazon and Netflix. But even sales agents concede privately that wide-release deals likely will take a hit. With the coming-of-age dramedy *Dope*, Open Road shelled out \$7 million, with a \$15 million prints-and-advertising commitment. But the wide-release film earned \$18 million at the box office.

Still, price tags are expected to remain somewhat steady. Consider that Netflix paid nearly \$7 million for worldwide SVOD rights for the



Lee (left); Jackson in the 1979 "Rock With You" music video.



Complete Unknown

Swiss Army Man

Certain Women

Paul Rudd starrer *The Fundamentals of Caring* before the festival. That's a figure that can eclipse the top theatrical deal in a slow Sundance year like 2014, when *The Skeleton Twins* sold for \$3.5 million.

"This year will be similar to other recent markets, where there will be a few films that garner a disproportionate amount of attention in terms of pricing," says WME Global's Graham Taylor. "But there will be a ton of movies that find a home for middle-class prices."

In addition to relatively new competitors Broad Green, Netflix and Amazon, other distributors are looking to fill holes in their slates, including wild card Paramount, which made a splash at the most recent Toronto Film Festival, picking up *Anomalisa* and *Florence Foster Jenkins*, and is expected to be active at Sundance. Focus Features has a full 2016 slate and likely won't be as aggressive as A24 or upstarts like The Orchard, which bought four films at last year's market including *The Overnight*. SPC will be on the hunt, especially considering that it has no big Oscar movie this season outside of the foreign film category.

The doc market should be particularly robust this year, with TV networks, streaming services and prestige labels chasing the best offerings. Among the ones generating heat are *Gleason*, about an NFL defensive back diagnosed with ALS, and *Life, Animated*, which centers on an autistic boy who emerged from his isolation by immersing himself in Disney animated movies. Both are being courted for remake rights as well.

And while many are counting out The Weinstein Co., sales agents insist that COO David Glasser and his team are tracking projects and will be in the mix if the price is right.

"More films will find homes faster than they have in previous years simply because there's more demand on the distribution side of the industry," says CAA's Micah Green. "Studios are in the space. Digital platforms are in the space on their own accord as buyers and as ancillary partners for independent theatrical companies. Whether three or four films will sell for a really big number like last year, who knows?"

Certain Women

(UTA)

DIRECTOR Kelly Reichardt

BUZZ Reichardt is back with her go-to star Michelle Williams (they made *Wendy and Lucy* and *Meek's Cutoff*). The drama about the intersecting lives of three women in small-town America also stars Laura Dern and Kristen Stewart.

Complete Unknown

(CAA/WME)

DIRECTOR Joshua Marston

BUZZ The *Maria Full of Grace* helmer has assembled an impressive cast — Rachel Weisz, Michael Shannon, Kathy Bates and Danny Glover — for a twisty drama about a couple and a mysterious former flame who reappears in the man's life.

Goat

(CAA)

DIRECTOR Andrew Neel

BUZZ Nick Jonas pledges a fraternity only to learn the perverse depths of "brotherhood." The film also stars Ben Schnetzer and James Franco, who produced as well.

Hunt for the Wilderpeople

(CAA)

DIRECTOR Taika Waititi

BUZZ This latest from the *What We Do in the Shadows* director (who's signed to helm the next *Thor*) follows a manhunt in the New Zealand wild in search of a missing child and his foster uncle.

Indignation

(CAA)

DIRECTOR James Schamus

BUZZ No stranger to Sundance, having bought scores of indie diamonds when he was running Focus Features, Schamus makes his feature directorial debut with a period coming-of-age story that stars Logan Lerman.

Manchester by the Sea

(WME)

DIRECTOR Kenneth Lonergan

BUZZ Casey Affleck gives the type of performance sure to entice distributors looking for an awards contender in this drama about a man forced to care for his teenage nephew after his brother dies.

Other People

(WME)

DIRECTOR Chris Kelly

BUZZ The comedy hails from husband-and-wife producers Adam Scott and Naomi Scott (*The Overnight*). Molly Shannon gives a breakout performance in the film about a struggling comedy writer (Jesse Plemons) who returns to Sacramento, Calif., to care for his dying mother.

Southside With You

(WME)

DIRECTOR Richard Tanne

BUZZ There's no shortage of name recognition with the couple portrayed in this romance story, which chronicles the first date of a young Barack Obama and Michelle Robinson.

Swiss Army Man

(ICM/UTA/WME)

DIRECTORS Daniel Scheinert, Daniel Kwan

BUZZ Think a hyperstylized *Cast Away* about a hopeless man (Paul Dano) stranded in the wild. A corpse (Daniel Radcliffe) washes up on shore, and the man winds up befriending the stiff.

Wiener-Dog

(CAA)

DIRECTOR Todd Solondz

BUZZ Sadly, it's not a follow-up to the director's *Welcome to the Dollhouse*, which first launched the nickname "wiener dog." But Solondz hasn't lost his unconventional touch as he chronicles the life of a dog as it travels the U.S.

'There's Never Any Tension' in Entrusting Michael Jackson's Legacy to Spike Lee

John Branca had been Michael Jackson's longtime legal adviser and friend since the 1980s and, as the co-executor of the Michael Jackson estate (along with music executive John McClain), has continued to keep the iconic singer's legacy alive since his death in 2009. After *Michael Jackson's This Is It* — the 2009 concert documentary that followed Jackson as he prepared for

his concert tour — became the top-grossing concert doc of all time (\$261.2 million worldwide), the estate decided to make another documentary.

But who should helm it? Spike Lee, who had directed Jackson's 1996 music videos for "They Don't Care About Us," was an obvious choice. "Spike is a great director and a good friend, but he's also

a huge Michael Jackson fan," says Branca, who hired Lee to direct 2012's *Bad 25*, a retrospective on the making of Jackson's 1987 album. Lee heads to Sundance this year with *Michael Jackson's Journey From Motown to Off the Wall*, which follows Jackson from his days in the Jackson 5 to his launch as a solo artist with 1979's *Off the Wall*. "This is a coming-of-age story,"

says Branca, who serves as a producer on the film, which features Lee's interviews with such stars as John Legend, Questlove, Pharrell Williams, Lee Daniels and Kobe Bryant. "He starts out as a child star who supported his entire family. And then, through a crisis in his career — leaving Motown — re-emerges as a solo artist. It's a compelling story." — R.F.

MR. AND MISS SMITH

Father-daughter team Kevin and Harley hit Utah with supernatural comedy *Yoga Hosers*, his 12th film and her first (as a leading lady)

By Mia Galuppo

✕ “THERE WAS A BOY ...” BEGINS HARLEY QUINN Smith, 16, recounting a story from the set of horror-comedy *Yoga Hosers*, which will premiere in Sundance’s Midnight section. “My character sees him in a romantic light. And my dad would say things like, ‘You need to get closer to him. Closer. Nope, *closer*.’ So that was weird.”

Given that her dad is Kevin Smith, the nerd icon and cult writer-director responsible for such films as *Dogma*, *Chasing Amy* and the *Clerks* movies, weird makes sense. *Yoga Hosers*, his latest directorial effort — the second installment in his True North trilogy (which started with 2014’s *Tusk* and will end with the eventual *Moose Jaws*) — stars Harley and Lily-Rose Depp, daughter of Johnny Depp (who appeared uncredited in *Tusk*), as teenage Canadian convenience store workers forced to battle an army of monsters who threaten their attendance at a high school party.

When asked whether he had to change his directing style because his daughter was on the set, Smith replies, “I couldn’t say ‘cocksucker’ as much.” The 45-year-old filmmaker says Harley and Lily-Rose, who were 15 during the shoot, had a natural presence in front of the camera. “After we shot a scene, I would bring them over to watch their takes, and they would immediately see what they needed to do differently,” says Smith of guiding the childhood friends, who met in kindergarten. “Nobody wants to make sure that they look better and sound better more than 15-year-old girls.”

Growing up in the Hollywood Hills, Harley had planned on becoming a professional bassist. “When she wanted to do music, I could only take her to gigs and buy her shit, but that’s about it,” says Smith. “Then I was like, ‘You like acting? I know a thing or two about that!’” Now her ultimate goal is to play the DC Comics villain that is her literal namesake, the Joker’s screw-loose companion (who will be played by Margot Robbie in this summer’s *Suicide Squad*). “I will not leave this Earth until I play Harley Quinn,” she says with the assuredness that only a 16-year-old can pull off.

That *Yoga Hosers* will have its premiere at Sundance (Jan. 24) holds special significance for the Smiths. As Harley explains, “My dad brought *Clerks* to Sundance 22 years ago, and that’s when his career started. So it’s cool to think that this is where I can start mine.” **THR**



James Franco (left) and George MacKay in Hulu’s *17.22.63*.

What Do TV Shows Get Out of Going to Sundance?

It’s the Sundance *Film* Festival, but in recent years, TV series have been popping up in the program with more frequency. In 2013, the festival screened all seven episodes of the Emmy-nominated series *Top of the Lake* (which, yes, aired on Sundance TV) while last year’s festivalgoers got an early peek at HBO’s *The Jinx*. The 2016 lineup features an O.J. Simpson documentary from ESPN and Hulu’s Stephen King adaptation *17.22.63* — in all, seven television events, shows and miniseries (and one web series). “It positions these shows as being something different and special if they make it into a film festival,” explains festival director John Cooper. (Conversely, TV networks have a history of snatching up Sundance docs: CNN Films nabbed the rights to 2015 festival favorite *The Hunting Ground* while, ahead of this year’s festival, HBO

HARLEY BY CHARLES DUCIE; NAEUP BY KENDRA MANN AT TOMLINSON MANAGEMENT GROUP; YOGA: IZIDORE; COURTESY OF SUNDANCE; CAMPOS: EVAS; SAVING PRIVATE RYAN: DOWALL; THE JINX: JAMES HAMILTON; 17.22.63: JAMES FRANCO; THE HUNTING GROUND: DOR; LEW AP PHOTO: VAN AGOSTINI; SAYLOR: ANDREW WALKER; GETTY IMAGES.

5 Artists Poised to Break Out

Actors, directors, actors turned directors and granddaughters of rock royalty head to Park City looking to shine **By Tatiana Siegel**

"I'm stoned enough at all times to be like, 'Yeah, let's make a movie with the kids!'"

— KEVIN SMITH



"I'm thankful that I was able to have *Tusk* as my first experience with acting because I don't know if I would have felt comfortable enough in any other environment," says Harley, photographed with her dad on Jan. 15 at their home in Hollywood. Inset: Smith (left) and Depp at their post in *Yoga Hosers*.

has acquired the rights to the doc *Jim: The James Foley Story*.) "The line between TV and filmmaking feels very porous," says Bridget Carpenter, the showrunner of *11.22.63*, which bows at fest on Jan. 28. Carpenter believes the exodus to television is rooted in something simple: "It's getting harder to make films, and it's getting easier to make television." Examples of indie filmmakers who have refocused on the small screen include Amy Seimetz and Lodge Kerrigan, the writer-directors of Starz's *The Girlfriend Experience* — adapted from the 2009 Steven Soderbergh film — which premieres Jan. 23 at Sundance. "There are a lot of opportunities for independent filmmakers to get a series of their own," says Kerrigan, who cites audiences' appreciation for auteur-driven television like Soderbergh's Cinemax hit *The Knick*. Summarizes Cooper, "We try to track what the independent film world is doing, and then by following them, we follow the audience." — M.G.



Antonio Campos, 32
(*Christine*)

WHY HIM The indie filmmaker who produced last year's Sundance hit *James White* gets behind the camera to direct the true story of Christine Chubbuck (Rebecca Hall), a TV news reporter who committed suicide on live television in 1974. The film is playing in competition.



Clea DuVall, 38
(*The Intervention*)

WHY HER The veteran actress best known for roles in *Argo* and HBO's *Carnivale* moves behind the camera for the *Big Chill* homage starring an ensemble that includes Cobie Smulders and Natasha Lyonne. She also wrote, produced and co-stars in the competition entry.



Riley Keough, 26
(*The Girlfriend Experience*)

WHY HER Elvis Presley's granddaughter shows she can play sexy and smart as the star of this racy TV series, based on Steven Soderbergh's 2009 film, about a law firm underling who moonlights as a high-end escort. Starz will unveil the first four episodes at the festival.



Jason Lew, 34
(*The Free World*)

WHY HIM The actor-writer adds director to his résumé with the competition drama about a recently released former convict (*Narcos*' Boyd Holbrook) who becomes involved with a married woman (Elisabeth Moss). Lew also wrote the film, which co-stars Octavia Spencer.



Morgan Saylor, 21
(*White Girl*)

WHY HER Fans of *Homeland* know her as troubled teen Dana Brody from the Showtime series' first three seasons. But here Saylor is all grown up as a hard-partying college girl who falls for a Puerto Rican drug dealer. When he gets arrested, she is left with a cache of cocaine.



Weiner faces off against reporters in a scene from the documentary.

The Hillary Mystery at the Center of the Anthony Weiner Movie

While trying to document a politician's comeback following a sexting humiliation, two filmmakers found themselves in the eye of a presidential-race hurricane

By Tatiana Siegel

✕ IT WAS THE SCANDAL THAT REVEALED the moniker “Carlos Danger.” And filmmakers Josh Kriegman and Elyse Steinberg had their cameras rolling to capture it all.

With their Sundance-bound documentary *Weiner*, the pair chronicles the tawdry saga of former New York Congressman Anthony Weiner's bid to rehabilitate his public image following a sexting scandal, only later to be engulfed in a nearly identical embarrassment.

In 2013, Kriegman and Steinberg began working on the movie as a narrative about the disgraced politician's bid to become mayor of New York. After gaining unprecedented access to the candidate and his family for the would-be redemption tale, the storyline of the now-infamous Carlos Danger — the alias used by the married Weiner to text explicit photos to a 22-year-old woman — emerged.

“When we started this, we thought this could be a remarkable comeback story, but obviously things took an unexpected turn,” says Steinberg.

Kriegman, 35, and Steinberg, 36, continued with the evolving narrative with their cooperation, which includes the unfiltered reactions of Weiner's wife, political operative Huma Abedin. Distributors who saw the film before Sundance Selects and Showtime partnered to acquire it say the footage is explosive and potentially damaging to presidential candidate Hillary Clinton (Abedin is Clinton's closest adviser and a fixture on the campaign trail). Multiple parties who viewed early cuts of the documentary say Clinton's team is seen trying to pressure Abedin to immediately cut ties with Weiner, fearing the scandal will hurt the Secretary of State's bid for the White House. (Abedin, who has become something of an obsession of the Far Right,

remains married to Weiner and has a son with him.) The footage is said to offer the kind of rare window into the cutthroat machinations of a presidential campaign that is typically reserved for such fictitious shows as *House of Cards*.

But Kriegman, who served as Weiner's chief of staff for years before becoming a filmmaker, denies that Clinton's team appears in the documentary, begging the question of whether it has been edited to expunge any fodder for the Republican Party.

In yet another twist in the labyrinthine tale, sources say Kriegman and Steinberg turned down an aggressive offer from CNN because they were worried that network chief Jeff Zucker might water down the unflattering look at Team Clinton. The New York-based filmmakers declined to discuss any issues surrounding the sale of the film or seemingly what's in it.

Whatever the final version includes or omits will stoke interest far beyond Park City. When interviewed for this article, Kriegman and Steinberg said they were racing to finish the edit before the premiere. Weiner has not seen the film (nor does he have any editorial input) and has no plans to attend, though the one-time politician remains in touch with the duo.

“I think that there are a lot of surprises in terms of what people get to see — the access and the human part of his story that they haven't gotten to see before,” says Kriegman. “It was really about taking somebody who had become really just reduced to one thing in many people's eyes and getting an opportunity to show that in reality he's a much more complex and nuanced and interesting human being.”

Premieres on Jan. 24



Steinberg



Kriegman



Opening Night

Norman Lear: Still Poking the Bear

The TV veteran, now putting a Latino spin on *One Day at a Time*, sounds off on being polite and presidential politics: ‘Trump is the middle finger of their right hand’

By Gregg Kilday

For 45 years, Norman Lear has been a provocative force on the cultural and political scene and, at 93, he's not ready to cede the stage. He'll be on hand Jan. 21 when the documentary *Norman Lear: Just Another Version of You* debuts on the fest's opening night. Directed by Heidi Ewing and Rachel Grady, who were Oscar nominees for their 2006 doc *Jesus Camp*, the film traces Lear's life — from his teen years working at Coney Island to his ground-breaking sitcoms such as *All in the Family* and *Maude* to his founding of the progressive advocacy group People for the American Way in 1981. And the film looks at family secrets — like his father's incarceration for selling fake bonds — that haunted him into adulthood.

ILLUSTRATION BY Lars Leetaru



Consider it an act of war with the studios. When Netflix spent a combined \$12 million for worldwide SVOD rights to two of this year's hottest Sundance films — nearly \$7 million for Paul Rudd's *The Fundamentals of Caring* and \$5 million for Ellen Page's *Tallulah* — it set the tone for the festival (and dazed traditional buyers) before it even started.

Casual observers may note that the theatrical rights to the films still are available, unlike when Netflix bought all rights to *Beasts of No Nation* and partnered with Bleecker Street to release the film day-and-date. So why are these two deals considered so disruptive?

The reason is every studio has output deals in place with subscription companies like HBO, Showtime and Starz. Under the traditional model, a distributor typically buys North American rights to a film and is able to recoup some of its costs when its output partner airs the movie in the post-theatrical window. By taking those SVOD rights out of the mix, Netflix preempts those deals and cuts off a revenue stream.

"It pisses off the studios most of all — they rely on their cable output deals," says one top dealmaker. "It becomes uncomfortable for a studio

How Netflix Is Disrupting the Acquisition Game

The streaming giant is spending huge and pissing off studios

to go to its output partner and say, 'Sorry, I bought theatrical on this film, but Netflix has SVOD.'"

Given that scenario, *Fundamentals* and *Tallulah* likely won't land at a Fox Searchlight, Focus Features or Sony Pictures Classics. But sales agents are becoming amenable to the Netflix SVOD deal, because they can still find a theatrical home with an indie distributor that will give it a traditional release and not day-and-date with Netflix.

"We are increasingly trying to figure out, 'Can we do a theatrical and partner Netflix into the deal,'" says ICM's Jessica Lacy. "We're no longer just thinking of all-rights deals with traditional distributors."

Still, the digital behemoth has to open its wallet — which doesn't seem to be a problem: Insiders believe Netflix's *Fundamentals* pact is the biggest prefest acquisition ever, including theatrical deals.

"There is definitely a Netflix factor. They've made themselves a player very quickly," says UTA's Rena Ronson. "They've shown that they can put muscle behind something to get awareness in the marketplace, and they spend money. I don't think anyone is surprised."

But that doesn't mean the studios like it. — T.S.

In a scene from the new doc, Lear looks back at a life fighting for causes (and TV) he believes in.



"I can't wait to see it," says Lear, who has just agreed to produce a Latino reboot of his 1975 series *One Day at a Time* for Netflix. He admits, though, that it's hard to imagine a modern-day version of *All in the Family*'s Archie Bunker. "I thought of him as lovable; he was not so much a bigot as he was afraid of tomorrow," he says of the character, "but it would have to take another form now and it might not be acceptable because I don't find the Tea Party-thinking lovable."

Lear created *People for the American Way* expressly to do battle with Jerry Falwell and his Moral Majority movement, and while he insists his organization is "alive and well and it's very aware that our future depends on young people," he admits that so are the forces on the right it's pitted against. "They've become louder and politically more potent," he says. "Jerry Falwell's gone, but politically within the Tea Party and to its right, there's

a lot going on. They are a good deal stronger than they were at the top of the '80s."

But, Lear adds, "I have enough confidence in the American people to believe that [Donald] Trump is the middle finger of their right hand. He is [the right's] f— you to all the clowns and the establishment generally because [they believe] the leadership of the country is at an all-time low. It's their way of saying, 'If you give us that kind of leadership, take this.' But I don't think it's going to take him all the way, and I think they'll retract that finger. They have to."

As for the Democratic choice between Hillary Clinton and Bernie Sanders, Lear says, "Nobody's asked me formally, but I'll take Hillary. I think she'll be the candidate. She's the candidate that's most electable, and I care for her. Anybody who knows me knows I'm not going to be voting for any of the cons on the other side."



All in the Family was huge in the '70s.

Premieres on Jan. 21

4 New Food and Drink Spots Bubbling Up in Park City

Tupelo (508 Main St.)

Celebrated local chef Matt Harris brings his Jean-Georges Vongerichten training (he opened Market in Atlanta and J&G Grill at St. Regis Deer Valley) to Main Street's hottest new restaurant since Fletcher's in 2014. Opened Dec. 10, Tupelo features daily lunch and dinner as well as weekend brunch. Menu highlights include Maine mussels and butternut squash farro risotto. From Jan. 21 to 31, dinner will be a set three-course menu for \$70 a person.



Veuve Clicquot Apres Lounge at Montage Deer Valley (9100 Marsac Ave.) and Powder Champagne Ice Lounge at Waldorf Astoria (2100 Frostwood Drive)

It's not often an outdoor yurt can pull off posh, but the Veuve apres-ski lounge (noon-4 p.m.), opened Dec. 19, transforms the classic ski tent with touches like fur throws and an iron fireplace. The Waldorf has given its popular bubbly spot a \$20,000 upgrade, moving it to the larger patio outside Powder. 6 p.m. until close.



High West Distillery at Blue Sky (27649 Old Lincoln Highway, Wanship)

The popular ski-in saloon High West (703 Park Ave.) has expanded with a 30,000-square-foot distillery at Blue Sky Ranch, 15 minutes from town. The world's first distillery/dude ranch debuted in September 2015, hosting tours and whiskey tastings (and in warmer months, cowboy-themed activities like fly-fishing and cattle driving). Wed.-Sun., 10 a.m.-5 p.m.

— JIMMY IM



ANDERSON AND GLORIA: A MOTHER AND CHILD REUNION

Oscar-nominated documentarian Liz Garbus explores Vanderbilt's storied life of excess and tragedy and how suicide took one son and scarred the other

By Tatiana Siegel

X WHEN HBO PRESIDENT OF documentary films Sheila Nevins first approached director Liz Garbus to make a documentary about Anderson Cooper and his mother, Garbus had one question. "Who is Anderson Cooper's mother?" she recalls.

Given his more generic last name, people often forget or are unaware of the fact that the silver-haired CNN anchor hails from the iconic Vanderbilt family and that his mother is none other than famed heiress Gloria Vanderbilt.

In her new film, *Nothing Left Unsaid: Gloria Vanderbilt & Anderson Cooper*, Garbus explores the relationship between the two — an idea that was hatched by the 48-year-old newsman, whose dusty boxes of home movies and archival pictures were begging for cinematic treatment. The film, which has its world premiere at Sundance on Jan. 23, offers a glimpse into the mother-son bond never seen before, with Cooper trying to process before the camera the suicide of his older brother, Carter, who at 23 jumped to his death from Vanderbilt's 14th-floor balcony in 1988, with his mother in the room.

"Anderson had been on this search to know her better and felt this film would represent the extension and completion of this search," says Garbus. "He had been shooting video and asking her questions since he was in his 20s. I found it to be a really interesting generational story — this extraordinary life of privilege but also of loss."

Vanderbilt, now 91 and worth a reported \$200 million, has been in the public eye for nearly a century, first as the so-called "poor little rich girl" who sparked a nasty custody battle that played out in the press in the early 1930s (the original "trial of the century"). Her life story spawned movies (*Little Gloria ... Happy at Last*), best-sellers (written by and about Vanderbilt) and more iconic imagery than Marilyn Monroe ("I made a film about Marilyn Monroe, and the photographic and film archive of Gloria Vanderbilt dwarfed Marilyn," says Garbus).

But Garbus felt there was a



Vanderbilt and Cooper in 2014; below, the Cooper family in happier times — Anderson, Wyatt, Gloria and Carter.

major disconnect between the persona and the woman, whose Hollywood paramours included Errol Flynn, Frank Sinatra and director Sidney Lumet, who was her second of four husbands.

Still, Garbus, 45, wasn't interested in doing a movie that merely serviced someone else's vision. After all, the Brooklyn-based director is a two-time Oscar nominee (landing her second this year for *What Happened, Miss Simone?*) and is accustomed to having complete editorial control.

"It was interesting because Anderson is in the media business, but there was nothing he or Gloria asked us to stay away from or pull out," she says. "There was no change I was asked to make that I didn't think was a good idea."

Garbus also enlisted Cooper in the very role in which he is most effective: She had him sit down and interview his mother, probing for answers about Carter's suicide, her fabled romances and the early death at the age of 50 of his father, author and screenwriter Wyatt Cooper.

"His willingness to go there and ask some of the hardest questions made it a very rich experience," says Garbus. "One of the most interesting things that she says in the film is, 'Once you accept that life is a tragedy, then you can start living.'"



Groth

Packing Park City With the Hottest Tickets

Director of programming Trevor Groth is excited about this year's crop: 'The connection now between technology and storytellers is exhilarating'

What are you looking forward to this year?

Overall, the U.S. Dramatic competition is the strongest it's been in a long time, top to bottom. And in the documentary world, there's a real revolution going on when it comes to pushing the boundaries of what nonfiction storytelling can look like. That's been bubbling up for a while, and this year it really comes into fruition. And we're celebrating New Frontier in a big way because of the sidebar's 10th anniversary.

Sundance often premieres documentaries that are centered on hot-button issues. What feels timely this year?

We have two big documentaries playing in the festival that deal with gun control in America. One is *Newtown*, a U.S. documentary in competition that takes a really personal look at the lives impacted by that tragedy [in Connecticut]. It's very emotional and very

powerful. The other is *Under the Gun*, which looks at the big-picture view of gun control and the people whose lives have been impacted by gun violence.

Do you expect the NRA to respond?

I'm sure they will voice their opinion about the issues raised in this. But the strength of *Under the Gun* is that it does try to look at the issues from all the different angles. It doesn't feel one-sided. We'll see how they feel once they see it, but they're a very vocal group, so I'm imagining we'll hear from them.

Both *Dope and Me* and *Earl and the Dying Girl* were breakouts last year but disappointed at the box office. How will that affect this year's market? Going into the festival last year, if you told people that those films were going to earn what they did at the box office, I think it would have sounded like a huge win. I know the expectations got set differently after their big acquisitions, but I do believe they got out there, and I think they're going to have long lives. I still believe they were successes. I think coming into this year, what will happen — and it's not a bad thing — is that the scale for what films will sell for will adjust to a point where everyone will feel they are wins. — R.F.

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SKI GETAWAYS EVEN FOR THE NO-JET SET

Trousdale-style turnaround potential and accessibility make Park City chic for L.A.'s second-home shoppers

By Alexandria Abramian

✕ PARK CITY JUST HAS BEEN MINTED the U.S.' largest ski resort, the result of the powerful Vail Co.'s decision to combine Park City and the Canyons into a single 7,300-acre winter playground. Other changes include an influx of ski lifts and luxury hotels like the Waldorf Astoria, which boasts the country's only ski-in/ski-out spa. For realtor **Alan Long**, the upgrades were enough to beckon him out of retirement: "I saw a huge opportunity of what Park City was becoming," says Long, who likens the area's small-town vibe to Malibu and its real estate potential to Trousdale in Beverly Hills. "When the Vail Co. puts almost a quarter-billion dollars into an area, it's just a matter of time before it truly takes off. So I put it all together and decided to start working again," says Long, 60, a former L.A. power broker who founded Beverly Hills-based Dalton, Brown & Long

Realtors before selling it to Sotheby's in 2004.

In 2014, he started listing homes in the area and in May founded Park City's Rising Star Realtors. He's now busy building offices on the site of a former mine shaft next to the just-opened Quicksilver gondola, located within striking distance of The Colony (home to people like **Will and Jada Smith** and a favorite with **Justin Bieber**, who frequently rents a compound in the gated community), where lots have skyrocketed 40 percent in the last year. The 16,000-square-foot spread frequently rented by Bieber is on the auction block with Concierge Auctions without a reserve (it previously was on the market for \$15.9 million). Overall, Park City home prices went up more than 11 percent from 2014 to 2015, according to Zillow; still, they're currently about 20 percent below the average home price in

Telluride and less than half the average in Aspen.

"In the '90s I'd sell a house in Trousdale for \$2 million, the client would put in \$1 million and sell it for \$5 million. Now in Trousdale, you buy for \$5 million, invest and sell for \$25 million," says Long. "That same math is happening here, but the client is different: When homes start trading at that price, you're dealing with billionaires."

Long has forged his own alpine marketing approach: "Rising Star Realtors agents are all expert skiers. We ski the mountains, meet people and tell them about Park City. My agents also spend a lot of time on Main Street during Sundance," he adds. "The next four months bring in the billionaires here, so that's when we really start working the mountains." Long also routinely hosts L.A. colleagues. "I may not know all of the wealthy people in Los Angeles, but I know their real estate brokers," he says. "I bring them here as guests; I fly them in on Friday afternoon, get them fitted for skis, take them on the mountains. We'll go to the St. Regis, the Montage, then I put them back on a plane Saturday."

On one of Long's first "real estate junkets" was Rodeo Realty Fine Estates' **Ben Bacal**. When Bacal, who has worked with such clients as **Megan Ellison**, **Mark Wahlberg** and **Ellen DeGeneres**, sold a \$70 million Trousdale home to *Minecraft* creator **Markus Persson** in 2014 (with **Rayni** and **Branden Williams**), he attracted the notice of a Park City resident looking to sell. "I had hosted Ben out here, so when the seller called him, I was the obvious referral," says Long, who now shares the \$25 million listing — an 8,000-square-foot home — with Bacal. Nearby residents in the golf course community include Brillstein Entertainment's **Marc Gurvitz**, **Deron Williams** of the NBA's Dallas Mavericks and musician **Skylar Grey**.

Even for billionaires, says Long, one of Park City's draws is accessibility. "Unlike some resorts, we have an international airport connected to Park City by an interstate," he says. "When I host realtors here, they're shocked to see how easy it is to get in and out. A lot of my clients may have private jets, but when you want all of your friends and family to join you for the holidays, are they all going to have jets, too? Probably not." **TTR**



The \$25 million steel, concrete, glass and stone home, known as Cascade, sits on 5.63 acres and comes with custom furniture.



Long

Alpine Design for the Alpha Ski-In, Ski-Out Spread

Natural materials, sumptuous textures and a subtle palette mark modern chalet chic

By Kieran Doherty



1. Timothy Oulton Spur Driftwood acrylic side table (11.8" L x 11.8" W x 17.7" H); \$3,250, hdbuttercup.com
2. Khan faux Tibetan lamb pillow; \$125, nelmanmarcus.com
3. Hermes Avalon H wool and cashmere blanket; \$1,525, usa.hermes.com
4. Burberry's Fire Embers handmade candle with patchouli, birch and guaiac wood notes; \$495, burberry.com
5. Morelato Genny ash wood chair made to order and shipped from Italy; from \$2,010, imaestri.com

To the Thunder Road team –

Kent Kubena, Erica Lee,
Jonathan Fuhrman, Taylor Zea,
Barney Slobodin, Jane Neiman

Thank you for being such bright, fun,
decent, and classy human beings

And thank you for making me look smarter
and harder-working than I actually am

Basil

THUNDER ROAD

"It's part of the work, being as close to Hollywood as possible," says Israel, photographed Jan. 8 with an uncompleted work based on his own profile at the Warner Bros. Design Studio in Burbank.

A man with dark hair and sunglasses, wearing a light blue zip-up jacket over a white t-shirt, stands in a cluttered workshop. He is leaning on a large, white, irregularly shaped object that resembles a giant, stylized letter 'A' or a piece of modern sculpture. The workshop is filled with various items: shelves on the wall hold numerous carved wooden moldings and decorative pieces; a workbench to the left has paint cans and tools; a large metal sink is in the background; and a blue metal cabinet is on the right. The floor is concrete and covered with some debris and paint. The lighting is bright, coming from the left, casting shadows on the floor and the white object.

ALEX ISRAEL: 'SUPERFICIALITY IS FILLED WITH MEANING'

With Warner Bros.' backlot as his studio, L.A.'s most sought-after artist counts Eli Broad and Toby Emmerich as clients, sells work for more than \$1 million and navigates the intersection of Hollywood and high culture with an unconflicted ease that some criticize but more covet: 'People in my generation don't have those hang-ups'

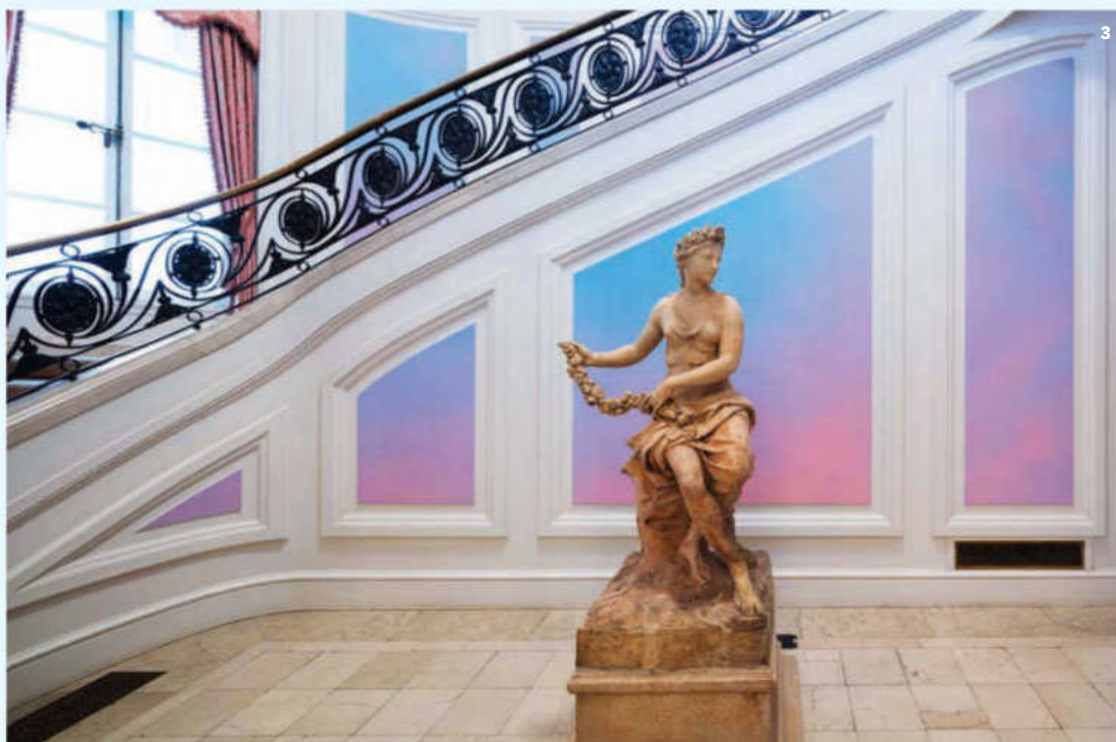
by GARY BAUM photographed by SPENCER LOWELL

IT'S EARLY JANUARY AND ALEX ISRAEL, THE buzziest figure in L.A.'s white-hot art scene, is prepping his next show — debuting at Beverly Hills' blue-chip Gagosian Gallery three days before the Oscars — in his small studio steps from Conan O'Brien's production office at the far southern end of Warner Bros.' Burbank backlot. Up until six months ago, he and his designated assistant, Andrew Pike, the studio's last remaining full-time scenic painter (there were 10 a few years ago, before the advent of digital printing), worked out of a sprawling, light-filled space nearby, part of the larger scenic art department complex that churns out backdrops and props for everything from *The Big Bang Theory* to *Shameless*. Then the filmmakers behind Warner's 2017 tentpole *The Justice League Part One* kicked them out. "It's very top-secret," says Israel of the movie, himself cloaked as though he were any screenwriter in town, sporting several days' stubble and a hoodie-jeans-and-sneakers ensemble. "You need a code to get in."

A native Angeleno who sold a painting alongside work by Damien Hirst and Richard Prince for more than \$1 million at Christie's in a May 2014 auction and who currently has a solo exhibit up at the Huntington Library in San Marino (his pieces hanging feet away from Thomas Gainsborough's "The Blue Boy"), Israel has emerged as a key L.A. artist, sought after by such collectors as Toby Emmerich and Eli Broad. But unlike those he sees as his local forebears, from Ed Ruscha to Jack Goldstein, who always kept the entertainment industry at a cautious distance, he fully embraces the association. "He has this unadulterated pleasure



1. In Israel's exhibit at the Huntington, a replica of the Maltese Falcon from the 1941 John Huston film sits next to a 17th century Venus and Cupid.
2. "I have a much darker vision than he does," says Ellis (right) with his collaborator Israel. "He has this sunshine-y disposition."
3. Pike worked on the "sky paintings" that adorn the Huntington mansion's grand staircase. Huntington director Salatino says Israel told him, "They are really backdrops, and anyone who stands in front of it is an actor in front of it."



in the city, one I haven't always shared," says his Gagosian collaborator, Bret Easton Ellis. Israel's view: "I don't have to worry that because I make art here that I'm not going to be taken seriously," he says. "People in my generation don't have those hang-ups."

One person who does not take Israel's work seriously is *Los Angeles Times* critic Christopher Knight, who argued in a scathing Dec. 14 review of the Huntington show that it traffics in "creaky Hollywood clichés" with "hectoring," "one-dimensional pop wisecracks" that leave the artist merely "looking twee." An unfazed Israel responds: "He talks about superficiality as being negative. It's full of meaning and requires real, painstaking effort to understand."

Israel's artistic relationship with Hollywood via Warners began in late 2009, when the now 33-year-old was still working toward his master's degree at USC's Roski School of Art and Design and putting together his thesis project: an inquiry into what he calls the "star quality" of props. "It was like casting an ensemble, the ones that had the best chemistry together," he says of borrowing the studio's pieces, a melange of the esoteric (a fiberglass golden calf) and the mundane (an orange Gatorade cooler) turned into Duchampian readymades.

Soon the budding conceptualist had hired Warners' craftsmen to execute increasingly ambitious paintings and sculpture — as Museum of Contemporary Art director Philippe Vergne puts it, Israel is "trespassing, almost like the Situationists," those 1950s French avant-garde subversives, into the world of the studio lot. While he doesn't have his own designated space (hence the *Justice League* bigfooting), he pays for metal shop, staff shop, sign shop and scenic painting department labor and has access "to come as I please" as his works are being made.

Craig McNabb, the head of Warners' Design Studio, describes the relationship as "a win-win,"

given the precipitous drop during that same period in traditional assignments that allowed his staff to utilize their old-school trade skill set. This setup has given Israel the ability to act "like a Trojan horse actually inside Warner Bros.," says Whitney Museum of American Art curator Chrissie Iles. Adds Kevin Salatino, director of the Huntington, "The Warner Bros. Design Studio functions for Alex like a Renaissance artist's workshop. The techniques, the materials, the stunning organization: This

is instantly aligned to the history of Western painting. And for him, it's a kind of performative gesture to have that space."

Israel's varied performative gestures have included probes into such territory as the celebrity brand-extension — a real-life fashion label called Freeway Eyewear, replete with synergistic partnerships that lasso the heat of other artists like John Baldessari ("It's actually profitable!") — and a digital talk show ("I got really interested in Oprah") called *As It Lays*, titled after Joan Didion's noirishly remote L.A. novel *Play It as It Lays*. In deadpan, Israel asks such locals as Jon Peters and Rachel Zoe questions like, "If you were to create the perfect salad, what would be the key ingredients?" He explains, "There's a lot to be learned from the banal." Notes Duran Duran keyboardist Nick Rhodes, who commissioned Israel to create cover art for the band's 2015 album *Paper Gods*, "I love the idea that he's not afraid to do things that are fun. He's full of fresh ideas."

Perhaps unsurprisingly, what Israel has really wanted to do is direct. At the moment, he's putting the finishing touches on *SPF-18*, his take on a teen surf movie in which four friends (one of whom is played by 21-year-old Carson Meyer, daughter of Universal chief Ron Meyer) house-sit at the Malibu beach house of Keanu Reeves, who appears in the film, along with Pamela Anderson and Molly Ringwald. The project doesn't need to make a profit — Israel funded it with a foundation grant along with money raised from the sale of limited-edition wet suit hoods made to look like stucco, his favorite L.A. material because it "implies a certain hollowness to things." But he has no aversion to purposeful commercial choices: He handpicked *Baywatch* co-creator Michael Berk to write the film ("There's no irony in *Baywatch*"), *10 Things I Hate About You* writer Kirsten Smith to produce it and *Chueless* costume designer Mona May to frock it. "I've worked with very many directors over the years, and he treats it all like a painting," says May. "He's a very rare bird." The content of the expected 80-minute feature, says Israel, who's still editing, is safely "PG-13; it's not meant to be a Larry Clark movie." Particularly because he intends to take the film to area high schools — following in the wake of the surf classic *Endless Summer*, which was rolled out on a gymnasium roadshow during the 1960s — Israel's only distribution plan thus far. He hopes to use the project as subversive sugar to help contemporary art talk go down easier. "Teenagers aren't included in the dialogue," he says. "It's only for the people who make it or buy it or write about it."

Israel's obsession with his city's iconicity (he lives alone in a one-bedroom midcentury home above Sunset Boulevard, often descending for supper of chicken paillard and frozen yogurt at Tower Bar) is the product of a lifetime spent in its

vortex. Born at UCLA Medical Center, he grew up in adjacent Little Holmby alongside two sisters, the son of a wealthy real estate developer. Israel, whose otherwise erudite musings are peppered with a native son's habitual "like," went to school at the elite industry-favored private prep Harvard-Westlake (followed by a miserable four-year exile at Yale: "I missed L.A., the climate and the sprawl and the driving") and joined a circle of glamorous offspring — his best friend is China Chow, daughter of Mr Chow owner Michael. He since has proved an adroit marketer (an Angelyne devotee, he once erected a giant billboard featuring a graphic rendering of his visage along the Sunset Strip) and shrewd networker. "He paints himself as a brand, and his persona as an artist emulates celebrity," notes jeweler and friend Lisa Eisner. "We all love and hate Los Angeles, and he is subtle in his editorializing."

His savvy was only sharpened by a pre-grad-school stint spent as a biennale-hopping salesman for leading international gallery Hauser & Wirth. "A lot of people think an artist has to have a kind of pure vision untarnished by knowledge of the market," says Israel, a pensive yet buoyant personality encased in a slight frame seemingly forever fighting jet lag. "I absolutely think the opposite. I think that knowledge makes you free." His early career artistic projects, such as *As It Lays*



1. Israel with close pal China Chow, host of Bravo's *Work of Art*, at a 2013 LAXART Ungala event.

2. Israel says "Casting" is "kind of like a sculpture about making sculpture."

The reason it's a mold of an Oscar is that you can't make an Oscar.
3. "Self-Portrait (Selfie and Studio Floor)" (far left) and "Signature" (far right) are based on Israel's own profile. "Signature," explains the artist, is about brands. "It's like New Balance, Warner Bros., Lakers. And you have the whole thing kind of framed in the logo for my brand, which is myself."



"For me, it's really important that while my work is about entertainment and Hollywood culture, it's not meant to exist on the perimeter of that world, pointing a critical finger. The works, they're born among the stardust, the objects accrue it."

ISRAEL

and *Rough Winds*, a 10-part, dialogue-free video meditation on Southern California-set shows like *Laguna Beach* and *Beverly Hills, 90210*, were supported by the likes of Michael Ovitz and A-list manager David Unger.

“The stuff he’s started doing in this city, the magic he’s captured, is going to be legend,” says World Oil Cos. co-CEO Steven Roth, partner in the founding of CAA with Ovitz and an Israel family friend who now collects his work (one of Roth’s pieces, a painting of a sunset, is now on view at LACMA). “It’s caught on with people. I’m not smart enough to tell you where he’s going with all of this, but I love to follow it.”

Israel identifies with the L.A. predecessors he calls his heroes: Midcentury innovators like Larry Bell, Craig Kauffman and John McCracken toyed with the region’s aerospace industry-derived resins and plastics, while he plays with more intangible fabrics like reality TV: “I think about stardust as a material.”

Pronouncements like that, of course, are bound to trigger eye rolls, especially when the focus of Israel’s efforts is L.A.’s surfaces. But former MOCA board chair Maria Bell, also a collector of Israel’s work, takes a broader view. “You can see his work as mocking or cynical, but as with Jeff Koons, there’s a deep, deep sincerity,” Ellis, who has worked with Israel on a series

of text-based paintings in the tradition of Ruscha and Barbara Kruger (featuring messages like, “Kim glimpsed Kanye during the seated dessert tasting at the Lautner house and wondered: ‘How do I fix him?’”) agrees. “In all of Alex’s stuff, no matter how ironic it might be to a degree, he *likes* everything,” says Ellis.

Israel’s Huntington show (on view through July 11) is what’s known in the art world as “an intervention.” His neo-Pop works are woven among the staid European-derived collection housed in the 19th century railroad magnate Henry Huntington’s Georgian-style mansion. “It’s surreal, like a movie set,” says Israel on a whirlwind trip through the exhibition during its final installation in early December. “When you look at it today, you think it’s authentic and old, but it was faux and nouveau — so, to me, it’s the perfect vessel.”

The exhibit includes props (a replica of the Maltese Falcon perches in a vitrine beside one of the Huntington’s bronzes from the early 17th century) and bright gradient “flats” that reference studio productions’ fake walls. One is positioned behind the museum’s “Diana, Goddess of the Hunt” to highlight the sculpture — says Israel, “I think of her as a precursor to Katniss Everdeen, with her bow and arrow; the flat almost makes her like one of those panels

in a comic book.” There also are paintings — his riposte to Parmigianino’s 16th century “Self-Portrait in a Convex Mirror” is, naturally, “Self-Portrait (Selfie and Studio Floor)” — and moldings, such as the space around an Oscar, titled “Casting.” Israel nervously clarifies: “We were so protective of the trademark; that’s why it’s the negative space. I used a sanctioned [prop] award they had available at [famed Rome film studio] Cinecitta. Do you think the Academy is going to sue me?”

What Israel’s most proud of at the Huntington, however, is the dazzling frescoed paneling in his signature abstract sunset style, which he had his Warners assistant Pike paint on muslin and mount along the winding double staircase in the mansion’s massive central hall. The effect has just been completed during *The Hollywood Reporter’s* tour, and Israel is seeing it unveiled for the first time. “I’m so happy,” he says, beaming. “I wanted to convey the true magic of Southern California, the light and the sky. So many of the studios use it, that moment before a movie when their logo comes up, with that pink-tinged sky — Paramount, Fox, Disney, Warner Bros. We know it’s a manipulation. But it still resonates.” He keeps gazing, in pure awe. “It’s dreamlike, and very specific, and it’s full of possibility.” **THR**

The Art of Liking Everything

CONCEPTUAL ARTIST

Israel’s works generally range from the low-to high-six figures but have sold for more than \$1 million. His next gallery show is Feb. 25 at Gagosian, while his Huntington exhibit runs through July 11. He also has shown his work solo at the prestigious Nasher Sculpture Center in Dallas and Le Consortium art museum in Dijon, France.

TALK SHOW HOST

Darren Star, Larry Flynt, Melanie Griffith and Molly Ringwald (below, with Israel) are among the quintessentially L.A. personalities to appear on *As It Lays*, Israel’s off-beat digital show created in 2012. It was inspired by his desire to channel Oprah Winfrey and create his own “video portraits.” He plans to produce a second season this year.

FASHION DESIGNER

While Justin Theroux and Jessica Biel wear his eyewear brand Freeway (the \$100 specs “are a metaphor for seeing and framing,” he explains), he’s the biggest fan, adopting the shades as a signature look. Special editions have been created with art stars like John Baldessari and Raymond Pettibon. The line is sold at Barneys and Maxfield.

FILMMAKER

His directorial debut *SPF-18*, a teen surf drama, is in postproduction. It features cameos by Keanu Reeves and Pamela Anderson as well as costumes by *Clueless* designer Mona May. He was permitted to use Duran Duran’s “Hungry Like the Wolf” in exchange for his work designing the band’s *Paper Gods* album cover last year.



(USUALLY) A TRULY GREAT ARTIST IS NOT A GUN FOR HIRE

But for the passionate and ambitious collector, sometimes only a commissioned work will do, as Hollywood aficionados court masters and rising stars and endure years-long waits, arcane contracts and little control to score a unique piece from a sought-after creator

by **DEGEN PENER**
photographed by **NOAH WEBB**



NOT LONG AFTER they missed the preview for a fall 2015 exhibit at L.A. gallery Various Small Fires, Charlie Corwin, co-CEO of Endemol Shine North America, and his wife, Olivia, regretted it. The first solo exhibition of painter Joshua Nathanson saw his 13 works — super-flat surfaces of people in cartoonish imagery — all presold to collectors before the opening. Nathanson, 39, has two international solo shows coming up, one at Takashi Murakami's KaiKai Kiki Gallery in Tokyo; among those who bought his works from the fall show were CAA's Joel Lubin, former UPN chief Dean Valentine and Murakami himself.

"I have a philistine rule for buying art, which is, if it emotionally moves me," says Corwin. He and Olivia saw Nathanson's work with their art adviser, Sarah Jane Bruce, a week after the opening. "I consider market conditions and resale values and whether an artist is on his way up, and then I throw all that out and go with my gut. These pieces are uplifting,

which is unusual for me to say because I'm a fairly cynical person."

So the Corwins asked if they could commission Nathanson to do an additional painting — a practice on the rise among industry collectors, says Veronica Fernandez of Fine Art Advising Services, who recently has coordinated a commission for Mandeville Films founder David Hoberman (a sculpture by L.A. artist Amanda Ross-Ho) and is in the process of commissioning a wall drawing by Chicago-based artist Tony Lewis for an exec at a major studio.

Still, commissions are not commonplace, nor are they always a simple solution to supply scarcity. "You can give artists some parameters, but

you cannot tell them exactly what to do," says Lisa Schiff of Schiff Fine Art. "A lot of discussions about commissions stop because of collectors' fears that they won't get what they wanted." Artists may balk at creating a piece to, say, match a sofa,

says Joshua Roth, head of UTA's artist division (he has commissioned works by Jim Shaw and Alex Israel): "A truly great artist isn't a gun for hire." Esther Kim Varet, the gallerist behind Various Small Fires, often doesn't forward commission requests to artists. "No artist wants to feel like they are a mail-order catalog," she says.

For dealers, a commission can mean extra work for not much extra money, as these pieces typically aren't priced significantly higher than already completed



Hoberman commissioned Ross-Ho for this sculpture.

The Financial Windfall Collectors Get Through Lending Art

Parking private works at museums boosts value and often gives tax breaks as Eli Broad and Peter Brandt get a skeptical eye from the Senate BY STACY PERMAN

THE SMITHSONIAN INSTITUTION CAME UNDER FIRE LAST summer when, in the midst of rape allegations against Bill Cosby, its National Museum of African Art mounted an exhibition of artwork from the comedian and wife Camille's collection. Refusing to cancel the show, the museum instead posted a statement that read in part that charges against Cosby "cast a negative light on what should be a joyful exploration of African and African American art in this gallery." However, this "negative light" also illuminated some questionable behind-the-scenes

dynamics involved when a museum borrows art from collectors. Camille Cosby, a member of the museum's advisory board, was instrumental in launching the show; the couple, friends of NMAA's director Johnnetta Cole, also gave (a tax-deductible) \$716,000 to cover the majority of its costs. These entanglements, which came to light in the midst of the furor, violated widely held standards in the museum world. Given that a museum's seal of approval can boost a work's value, most steer clear of exhibiting art from collectors unless it has been given or left to the institution, precisely to avoid even the appearance of any conflict of interest or self-dealing.

"With art treated as an asset and with incredible attention paid to high-value marquee assets," says Maxwell Anderson, former director of the Whitney and Dallas Museum of Art and currently executive director at the New Cities Foundation, museums are becoming "more of a negotiated space and less for the public good." Take



"It definitely feels more personal; less like an acquisition and more like a project," says Naegle of the work created for her by Jansons. They were photographed Jan. 14 at her Ojai, Calif., home.

ones. There are contracts involved, some complicated (one provided to *THR* runs 12 pages). Having a previous relationship can help. "If the artist likes you (or your adviser) and respects the collection you've assembled, they'll probably say yes or, at the very least, think about it," says Fernandez. "More established artists can sometimes take years to say yes."

Three years ago, producer Sue Naegle, former entertainment president of HBO, commissioned three paintings by artist Max Jansons. The idea came from her architects, Susan Lanier and Paul Lubowicki, who were converting a barn on the property at Naegle's second home in Ojai, Calif.; they suggested gracing three interior sliding doors with original art. "One of my ideas was to have three different artists,"

recalls her art adviser Nancy Chaikin. Naegle instead suggested one — Jansons (who happens to be married to Chaikin). "During the process, I really wanted her to come and see if she was getting what she wanted," recalls Chaikin. "She said no. I think it's indicative of what she does in her work. She has to have faith in writers and directors and believe in people."

Hoberman sought the Ross-Ho piece after a decade of collecting the artist's work. The more-than-6-foot-tall sculpture of a torso with a cascade of women's underwear in black, white and gray — part of a show last summer at downtown L.A. gallery Francois Ghebaly — had sold before Hoberman (who saw an emailed image) fell in love with it. Fernandez spoke to the gallery, he recalls, "and Amanda [Ross-Ho] came back and said, yes, she's interested in making the sculpture with the underwear in a rainbow of colors, which I thought was great because I love color." An uncommon agreement was reached: Hoberman paid the costs of fabricating the work. If he decided not to buy it, Ross-Ho's gallery could sell it, and if it sold, Hoberman would get reimbursed — but in the end, the pact was moot. "Partly because of that piece I ended up turning my garage into a gallery," says Hoberman. "It's so striking, yet it has a lot of humor to it."

As for the Corwins, they will be getting their Nathanson — thanks to dogged effort on the part of Bruce (whose clients also include writer-producer Lee Eisenberg). "Sarah Jane asked me not only once but four times," recalls Various Small Fires' Varet. Nathanson appreciates that the Corwins "are going to put it up somewhere and will live with it," he says. "A lot of times when people buy, it's to store pieces or flip them."

The Corwins will hang the piece in their Venice home ("We have one wall left," says Charlie); they put few strictures on the commission other than to say they wanted a painting in keeping with the exhibit they admired and to specify an approximate size. "I'm not the type of person that wants to customize too much," says Charlie. "Like if I go into a really fancy restaurant and order something and they ask me how I'd like it done, I usually say whatever the chef prefers. That's usually going to be the best." **THR**



Corwin

the Portland Art Museum, which has become a staging ground for important works because its state, Oregon, is one of five without use and sales tax. For more than three months ending in early 2014, Portlandians got to admire Francis Bacon's "Three Studies of Lucian Freud" fresh off of its \$142 million sale at Christie's New York. By first shipping the work to Portland instead of her Las Vegas home, hotel mogul Elaine Wynn may have been entitled to duck some \$11 million in Nevada taxes. Questionable but legal, says Tom Eccles, executive director of the Center for Curatorial Studies at Bard College: "It's not a problem of the collector; it's a question for the government."

The single-collector museum also is raising tax ethics questions as more such institutions open their doors. Eli Broad opened his \$140 million museum in L.A. in September. In London artist Damien Hirst unveiled a free admission gallery in October to house his 3,000-plus works. In a stone barn on the property of *Interview* publisher



"Three Studies of Lucian Freud" was installed at the Portland Art Museum in December 2013.

Peter Brant's Connecticut estate stands The Brant Foundation Art Study Center. Guess founders Paul and Maurice Marciano are planning to turn the Masonic Temple on Wilshire Boulevard into a private museum to house their collection. Such founders are entitled to deduct the value of their collection and the cost of insuring and warehousing it — but in November, the Senate Finance Committee decided to take a closer look at 11 private museums, including the Broad and the Brant. The committee, led by Utah Sen. Orrin Hatch, sent letters asking whether "some private foundations are operating museums that offer minimal benefit to the public while enabling donors to reap substantial tax advantages." But with art prices in the stratosphere, the dance between private collectors and museums must go on. "Look at the flight of capital to the art market," says Anderson. "Compare it to the budgets of museums; it's laughable. Today, LACMA's budget is less than one painting."



L.A.'s Most Expensive Masters

2015 auction hauls for SoCal's top 5 earners, from the Artnet database

▲ ED RUSCHA, 78

Total 2015 auction sales | **\$39.73M**

Top piece | "OK"

(\$5.4M, Sotheby's New York, May 12)

Hollywood collectors | **Jay Z, Leonardo DiCaprio, Beth Swofford, Brian Grazer**



MARK BRADFORD, 54

Total 2015 auction sales | **\$21.89M**

Top piece | "Constitution IV"

(\$5.8M, Phillips London, Oct. 14 — a record sale for the artist)

Hollywood collector | **Ari Emanuel**



DAVID HOCKNEY, 78

Total 2015 auction sales | **\$18.39M**

Top piece | "Arranged Felled Trees"

(\$5.3M, Sotheby's London, July 1)

Hollywood collectors | **Steve Martin, Steve Tisch, Elton John**



MARK GROTJAHN, 47

Total 2015 auction sales | **\$17.72M**

Top piece | "Untitled (Into and Behind the Green Eyes of the Tiger Monkey Face 43.18)"

(\$6.5M, Sotheby's New York, May 12)

Hollywood collectors | **Darren Star, Ellen DeGeneres, Michael Ovitz, DiCaprio**



STERLING RUBY, 43

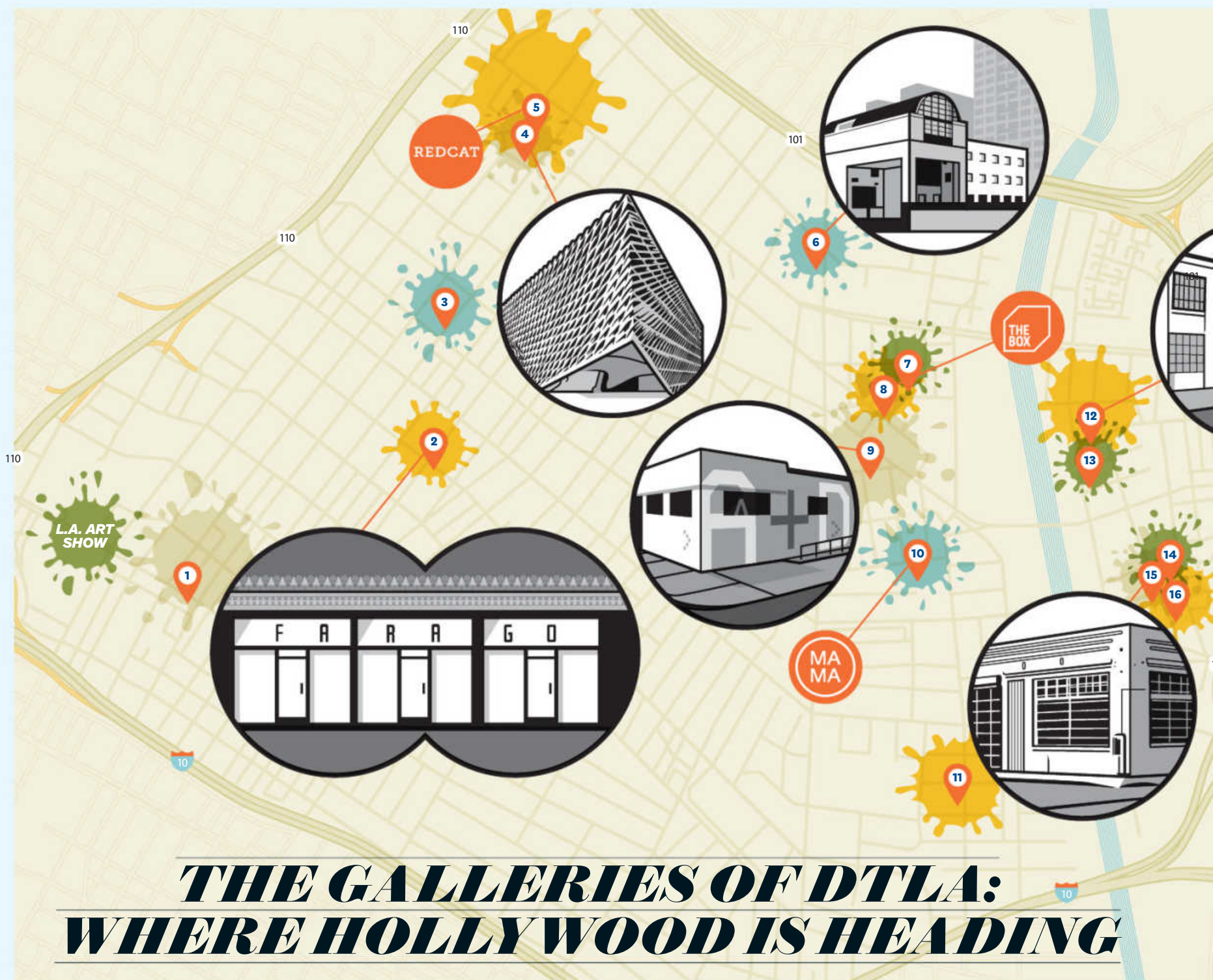
Total 2015 auction sales | **\$6.8M**

Top Piece | "SP22"

(\$869K, Christie's New York, May 12)

Hollywood collectors | **Ovitz, UTA's Joshua Roth**





THE GALLERIES OF DTLA: WHERE HOLLYWOOD IS HEADING

Downtown's destinations add up with three new entrants in the past year and a major player debuting in March as *THR* offers an industry-insider's guide to the scene **by MAXWELL WILLIAMS**

1. CHATEAU SHATTO

406 W. Pico Blvd.
Shows by the likes of Helen Johnson, Cayetano Ferrer (in the CAA art collection) and Parker Ito (UTA's Jeremy Zimmer, Jamie McCourt and David Hoberman) are the norm here.

2. FARAGO

224 W. 8th St.
Owner Max Farago is a photographer — he's shot for *Vogue* and *Hermes* — with an eye for young artists like Aaron Bobrow.

3. PLEASE DO NOT ENTER

549 S. Olive St.
Showcases the work of (among others) Arik Levy, whose sculptures popped up in American Horror Story: Hotel as a part of Lady Gaga's character's "collection."

4. THE BROAD

221 S. Grand Ave.
Gwyneth Paltrow, Sony's Michael Lynton, Michael Ovitz and Val Kilmer attended the Sept. 15 opening gala.

5. REDCAT

631 W. 2nd St.
In 2003, Roy E. Disney gifted this theater and gallery, named for his parents, Roy O. and Edna Disney, to CalArts. It now presents some of the most avant-garde fare in the Southland.

6. MOCA

250 S. Grand Ave.
Darren Star, CAA co-founder Steven F. Roth, Jamie McCourt, Susan Gersh and Ari Emanuel sit on the board of trustees.

7. HAUSER WIRTH & SCHIMMEL 901 E. 3rd St.

Zurich-based blue-chip Hauser & Wirth (Leonardo DiCaprio was seen skipping the line at a Mike Kelley show at its New York location last fall) cuts the ribbon March 13 on its L.A. location house in a 100,000-square-foot former mill and led by Paul Schimmel, MOCA chief curator from 1990 to 2012. The ambitious women's sculpture show combines such legends as Louise Bourgeois with H&W-repped artists like Isa Genzken.





8. THE BOX

805 Traction Ave.
Run by Mara McCarthy, the daughter of renowned L.A. iconoclast and artist Paul McCarthy.

9. ARCHITECTURE + DESIGN MUSEUM

900 E. 4th St.
Features exhibits on such figures as Richard Neutra.

10. MAMA GALLERY

1242 Palmetto St.
This year-old spot shows such Hollywood artists as James Franco and Norman Reedus. Lana Del Rey and Jena Malone are supporters.

11. GRICE BENCH

915 Mateo St.
Conceptual artist Paul Pascal Theriault's new show opens Jan. 31.

12. MACCARONE

300 S. Mission Road
This 4-month-old 50,000-square-foot space run by dealer Michael Maccarone has a show of abstract paintings by Alex Hubbard (collected by Dean Valentine) on view through Jan. 30.

13. 356 MISSION

356 S. Mission Road
Collector favorite Seth Price (whose work fetches \$250,000 and up) opens a show Jan. 30 at this devastatingly cool spot run by New York art dealer Gavin Brown and L.A. painter Laura Owens (collected by Ovitiz).

14. NICODIM

571 S. Anderson St.
Dealer Mihai Nicodim, who moved from Culver City to DTLA in 2014, has the inside track on Eastern European artists, including Romania's Adrian Ghenie, collected by Dean Valentine and mega-collectors Michael and Susan Hort.

15. VENUS OVER LOS ANGELES

601 S. Anderson St.
Dealer Adam Lindemann is a NYC transplant with a nose for edginess. Marianne Vitale's sculptures are on view here through Feb. 27.

16. CHIMENTO CONTEMPORARY

622 S. Anderson St.
Eva Chimento focuses her gallery (opened in September) on Los Angeles-based artists like Chris Finley and Sandeep Mukherjee. Kim Schoenstadt's work is on view through Feb. 20.

ART & HOLLYWOOD

How to Get Invited to Cheech Marin's House

Art Los Angeles Contemporary offers a tour of the actor's collection of Chicano works as several art fairs paint the town and draw thousands of culture seekers BY JORDAN RIEFE

WHEN YOU WALK INTO Cheech Marin's house, you might not notice one of his favorite works of art, "Two Chairs" by seminal Chicano artist Carlos Amaraz, a large-scale canvas blending abstract blue and green flora around a clearing with empty seats — just one of hundreds of works in Marin's expansive collection amassed over 30 years. "Two Chairs" is behind the front door, so if you don't see it on your way in, you won't miss it on your way out. As for being invited to Marin's new Pacific Palisades house, that's solved by signing up for a tour at the seventh annual Art Los Angeles Contemporary.

"I like art fairs," says Marin of his decision to open his home. "Art is a good starting point of conversation: 'Why do you like that? What is that? Who made that?' It's a facilitator of communication. And I like having parties here." The Marin tour is just part of ALAC director Tim Fleming's plan to make some of L.A.'s great art sequestered behind closed doors available to all, even if only for a short time. Of course it helps to have influential friends like Justine Bateman (*Family Ties*) and husband Mark Fluent, who serve on the host committee along with Jesse Williams (*Grey's Anatomy*) and wife Aryn Drake-Lee Williams as well as UTA art

division head Joshua Roth and wife Sonya, who heads Christie's SoCal office.

"Chicano art is something we are striving to bring more into the art fair," says Fleming in gratitude to Marin, who points out that Chicano is not necessarily political but often is a "comment about their community." Regarding one issue now close to that community, he adds, "Donald Trump is the most popular pinata in L.A."

The Marin tour and ALAC are part of a rich schedule of L.A. fairs:

PHOTO L.A.

The REEF, 1933 S. Broadway, Jan. 21-24; photola.com

L.A. ART SHOW MODERN/ CONTEMPORARY 2016 AND L.A. FINE ART SHOW

L.A. Convention Center, West Hall A, 1201 S. Figueroa St., Jan. 27-31; laartshow.com
ART LOS ANGELES CONTEMPORARY
Barker Hangar, Santa Monica, Jan. 28-31; artlosangelesfair.com

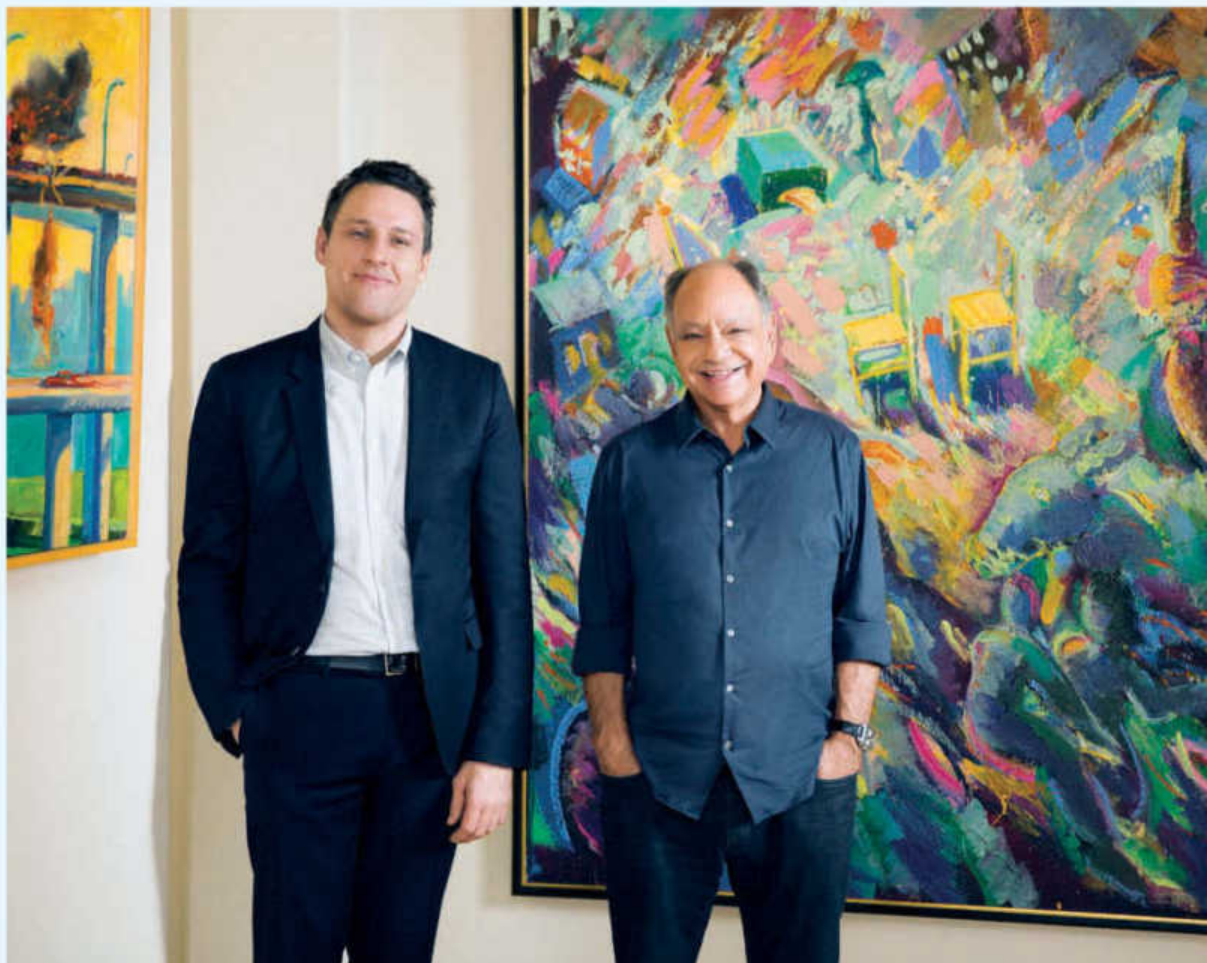
STARTUP ART FAIR

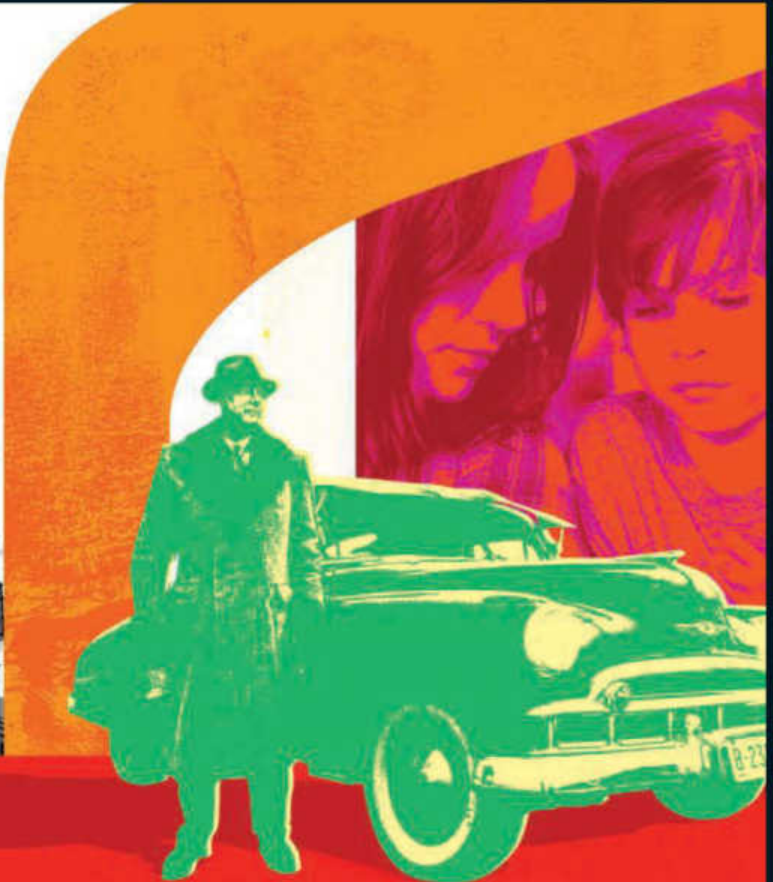
Highland Gardens Hotel, 7047 Franklin Ave., Jan. 29-31; startupartfair.com

L.A. ART BOOK FAIR

The Geffen Contemporary at MOCA, 250 S. Grand Ave., Feb. 12-14; laartbookfair.net

Fleming (left) and Marin were photographed Jan. 13 in front of Amaraz's "Two Chairs" at Marin's home in the Pacific Palisades.







THE NOMINEES

The Most Nominated Movies Make Their Moves

At the Globes, Netflix walked in with the most noms (nine) — only to leave embarrassingly empty-handed. Now, a look at how Oscar's most lauded pictures, from the tiny *Room* to the massive *Star Wars: The Force Awakens*, can sweep instead of being shut out BY GREGG KILDAY

The common wisdom this awards season is that the contest has been wide open. But that's another way of saying nobody can agree on anything. Certainly not the Academy of Motion Picture Arts and Sciences. When its nominations for the 88th Oscars were unveiled Jan. 14, the nominees ranged from *Room*, the very definition of a little chamber drama, to the galaxy-hopping, freely ranging fantasy of *Star Wars: The Force Awakens*. The Academy may have narrowed the field, but it appears no closer to consensus, for it still has to collectively decide on the best of a very diverse lot. (Final voting opens Feb. 12 and closes Feb. 23.) Here are the movies that scored three nominations or more. Let the debates begin.

— 12 NOMINATIONS —

The Revenant

DISTRIBUTOR Fox

RELEASED Dec. 25

BUDGET \$135M | BOX OFFICE \$155.8M

NOMINATIONS Picture; lead actor, Leonardo DiCaprio; supporting actor, Tom Hardy; director, Alejandro G. Inarritu; cinematography; costume design; film editing; makeup and hairstyling; production design; sound editing; sound mixing; visual effects

THE PITCH Everything you see onscreen is real — well, except for that angry mama bear. Inarritu and cinematographer Emmanuel Lubezki, having established their bravura bona fides with last year's Oscar winner *Birdman*, brought it to the next level, toughing it out through an arduous shoot, which took them from Canada to Argentina. DiCaprio manned up by wading into frozen water and eating raw bison liver — and with four previous acting noms and no wins, he's due.

THE KNOCK Hey, didn't these guys just win? Many felt the movie was punishing. And as for DiCaprio, he didn't have all that much dialogue to master, and the best actor award has to be for more than enduring a *Survivor*-level challenge.

— 10 NOMINATIONS —

Mad Max: Fury Road

DISTRIBUTOR Warner Bros.

RELEASED May 15

BUDGET \$150M | BOX OFFICE \$375.8M

NOMINATIONS Picture; director, George Miller; cinematography; costume design; film editing; makeup and hairstyling; production design; sound editing; sound mixing; visual effects

THE PITCH You have got to give Miller credit. At 70, he's not slowing down, supercharging a franchise 30 years after its previous installment, 1985's *Mad Max Beyond Thunderdome* — and he gave it a feminist twist by putting Charlize Theron behind the wheel, winning applause from all those snobs at Cannes, where the movie made its debut.

THE KNOCK Yeah, but at the end of the day, it's still a chase picture and yet another movie where a growly Tom Hardy hides his face behind some sort of mask.

— 7 NOMINATIONS —

The Martian

DISTRIBUTOR Fox

RELEASED Oct. 2

BUDGET \$108M | BOX OFFICE \$597.8M

NOMINATIONS Picture; lead actor, Matt Damon; adapted screenplay, Drew Goddard; production design; sound editing; sound mixing; visual effects

THE PITCH Sure, everyone knows director Ridley Scott's a master of sci-fi fantasies like *Alien* and *Blade Runner*, but this time out, he took a risk by dialing down the fantasy elements in favor of, as Damon's stranded astronaut puts it, "sci-encing the shit out of it," without losing any tension or suspense.

THE KNOCK Submitting the movie as a

RECORD BREAKERS



Jennifer Lawrence — already an Oscar winner for *Silver Linings Playbook* — becomes, at 25, the youngest person ever to land four acting nominations with her nom for *Joy*.

With its best foreign-language film nom for *Mustang*, France extends its record for the most noms in that category, from 39 to 40.



Since *Carol* and *The Hateful Eight* failed to score best picture noms, perennial Oscar powerhouse Harvey Weinstein was shut out of the big race for the first time in eight years.

The Hateful Eight composer Ennio Morricone, at 87, becomes the oldest nominee for original score.

Sicario cinematographer Roger Deakins and *Bridge of Spies* composer Thomas Newman, neither of whom have ever won, each received his 13th nomination.

comedy at the Golden Globes was an overly calculated move on the part of Fox. And for all its science, it's still sci-fi, and a sci-fi flick has never claimed the best picture prize.

— 6 NOMINATIONS —

Bridge of Spies

DISTRIBUTOR Disney

RELEASED Oct. 16

BUDGET \$40M | BOX OFFICE \$157.5M

NOMINATIONS Picture; supporting actor, Mark Rylance; original screenplay, Matt Charman, Ethan Coen, Joel Coen; original score; production design; sound mixing

THE PITCH It's not just a classically filmed drama about Cold War espionage; Steven Spielberg's latest thriller speaks to rising East-West tensions and argues for the importance of diplomacy. John Kerry would approve.

THE KNOCK It's something of a musty history lesson. And while some applaud Rylance for underplaying his taciturn spy, others found his repeated refrain, "Would it help?" just a little precious.

— 6 NOMINATIONS —

Carol

DISTRIBUTOR The Weinstein Co.

RELEASED Nov. 20

BUDGET \$11.8M | BOX OFFICE \$17.9M

NOMINATIONS Lead actress, Cate Blanchett; supporting actress, Rooney Mara; adapted screenplay, Phyllis Nagy; cinematography; costume design; original score

THE PITCH Blanchett and Mara deliver old-school movie star glamour while wearing gorgeous Sandy Powell knockout designs in a gay love story that, for once, doesn't have a tragic ending.

THE KNOCK That love scene could have been a lot hotter, but then director Todd Haynes always maintains his control.



THE NOMINEES

— 6 NOMINATIONS —

Spotlight

DISTRIBUTOR Open Road

RELEASED Nov. 6

BUDGET \$20M | **BOX OFFICE** \$31.4M

NOMINATIONS Picture; supporting actor, Mark Ruffalo; supporting actress, Rachel McAdams; director, Tom McCarthy; original screenplay, Josh Singer, McCarthy; film editing

THE PITCH McCarthy's methodically paced procedural about the *Boston Globe* reporters who took on the Catholic Church and uncovered the sexual-abuse scandal is certainly on the side of the angels — and just about everyone agrees it's the best movie about the press since *All the President's Men*.

THE KNOCK No wonder the press loves it so — it flatters them. But it's still no *All the President's Men*, and even that movie didn't win the big prize back in the day.

— 5 NOMINATIONS —

The Big Short

DISTRIBUTOR Paramount

RELEASED Dec. 11

BUDGET \$28M | **BOX OFFICE** \$70.3M

NOMINATIONS Picture; supporting actor, Christian Bale; director, Adam McKay; adapted screenplay, Charles Randolph, McKay; film editing

THE PITCH Who would have thought that a movie about the 2008 fiscal crisis, based on Michael Lewis' book, could be so smart and fun?

THE KNOCK Short sales? Derivatives? Default credit swaps? What the hell were they all talking about? Director McKay may just have to wait for memories of *Step Brothers* and *The Other Guys* to further fade before he's welcomed into the ranks of top auteurs.

— 5 NOMINATIONS —

Star Wars: The Force Awakens

DISTRIBUTOR Disney

RELEASED Dec. 18

BUDGET \$200M | **BOX OFFICE** \$1.9B

NOMINATIONS Film editing; original score; sound editing; sound mixing; visual effects

THE PITCH It's the biggest movie of 2015 by far. It would be a nice bookend for John Williams, who won his second Oscar for the original *Star Wars*, if he won for this, his 50th nomination. And since George Lucas' first three *Star Wars* movies all



Star Wars:
The Force Awakens

won visual effects awards, a VFX win also would make up for the best picture snub.

THE KNOCK J.J. Abrams' movie is as much a slavish copy as it is a freshly reimagined reboot. And with nearly \$2 billion in worldwide grosses so far, how much more validation does it need?

— 4 NOMINATIONS —

The Danish Girl

DISTRIBUTOR Focus Features

RELEASED Nov. 27

BUDGET \$15M | **BOX OFFICE** \$21.7M

NOMINATIONS Lead actor, Eddie Redmayne; supporting actress, Alicia Vikander; costume design; production design

THE PITCH With awareness of transgender issues moving to the fore in 2015, director Tom Hooper's decorous look at transgender pioneer Lili Elbe is very much of the moment.

THE KNOCK Redmayne just won last year for *The Theory of Everything*, and, anyway, if you want a really authentic look at transgender street life, then check out the Spirit Awards-nominated *Tangerine*.

— 4 NOMINATIONS —

Room

DISTRIBUTOR A24

RELEASED Oct. 16

BUDGET \$12M | **BOX OFFICE** \$6.2M

NOMINATIONS Picture; lead actress, Brie Larson; director, Lenny Abrahamson; adapted screenplay, Emma Donoghue

THE PITCH Abrahamson gets extra points for the degree of difficulty involved in filming an intimate drama, half of which takes place in a 10-by-10 room, with just two performers, relative newcomer Larson and kid actor Jacob Tremblay.

THE KNOCK Half the movie is just two actors in a room! Sounds horribly claustrophobic.

— 3 NOMINATIONS —

Brooklyn

DISTRIBUTOR Fox Searchlight

RELEASED Nov. 4

BUDGET \$10M | **BOX OFFICE** \$25.1M

NOMINATIONS Picture; lead actress, Saoirse Ronan; adapted screenplay, Nick Hornby

RECORD BREAKERS



If *The Revenant's* Alejandro G. Iñárritu gets best director — a year after his win for *Birdman* — he will join the select company of John Ford and Joseph L. Mankiewicz, the only others who have won that award in back-to-back years. And if cinematographer Emmanuel Lubezki triumphs — following his *Gravity* and *Birdman* wins — he'll become the first cinematographer with three straight victories.

With his ninth best picture nom — for producing *Bridge of Spies* — Steven Spielberg sets a record in that category, passing former colleague Kathleen Kennedy, now president of Lucasfilm.

Sylvester Stallone's supporting actor nomination for playing Rocky Balboa in *Creed*, 39 years after he was nominated for portraying the guy in *Rocky*, sets a record for most years between noms for portrayal of the same character. It was previously held by Paul Newman, who was nominated for playing "Fast Eddie" Felson in 1961's *The Hustler* and, 25 years later, won for 1986's *The Color of Money*.



Stallone

THE PITCH The understated drama, embraced by critics when it bowed at last year's Sundance Film Festival, marks 21-year-old Ronan's onscreen coming-of-age, and its story of a young Irish girl seeking a new home in New York is an antidote to today's nasty and contentious immigration debate.

THE KNOCK They say they don't make movies like this anymore. Well, there's a reason they don't make movies like this anymore. (Hint: It's just a little too polite and dull.)

— 3 NOMINATIONS —

The Hateful Eight

DISTRIBUTOR The Weinstein Co.

RELEASED Dec. 25

BUDGET \$44M | **BOX OFFICE** \$70M

NOMINATIONS Supporting actress, Jennifer Jason Leigh; cinematography; original score

THE PITCH Nobody does it quite like director Quentin Tarantino: Facing down a call from police organizations for a boycott (which failed to materialize), dealing with a few faulty projectors during exclusive 70mm screenings and fending off a predictable controversy over the movie's over-the-top violence and treatment of women, he delivered another of his signature talk-and-shoot fests to the delight of his fans.

THE KNOCK Kudos to Leigh for surviving all the abuse heaped on her character to score the one acting nom among the company, but it's time for someone to rein in Tarantino before he does it all over again.

— 3 NOMINATIONS —

Sicario

DISTRIBUTOR Lionsgate

RELEASED Sept. 18

BUDGET \$30M | **BOX OFFICE** \$80.6M

NOMINATIONS Cinematography; original score; sound editing

THE PITCH In the wake of the headlines about the dramatic arrest of Mexican drug lord El Chapo, director Denis Villeneuve's tense drama — which was unveiled at Cannes — about the battle to combat the drug trade along the Mexican border feels freshly torn from the headlines.

THE KNOCK Roger Deakins' sun-drenched cinematography notwithstanding, it's a by-now-familiar story, paling in comparison to the stranger-than-fiction saga of Sean Penn's own top-secret encounter with El Chapo. **THR**

Réne Angélil

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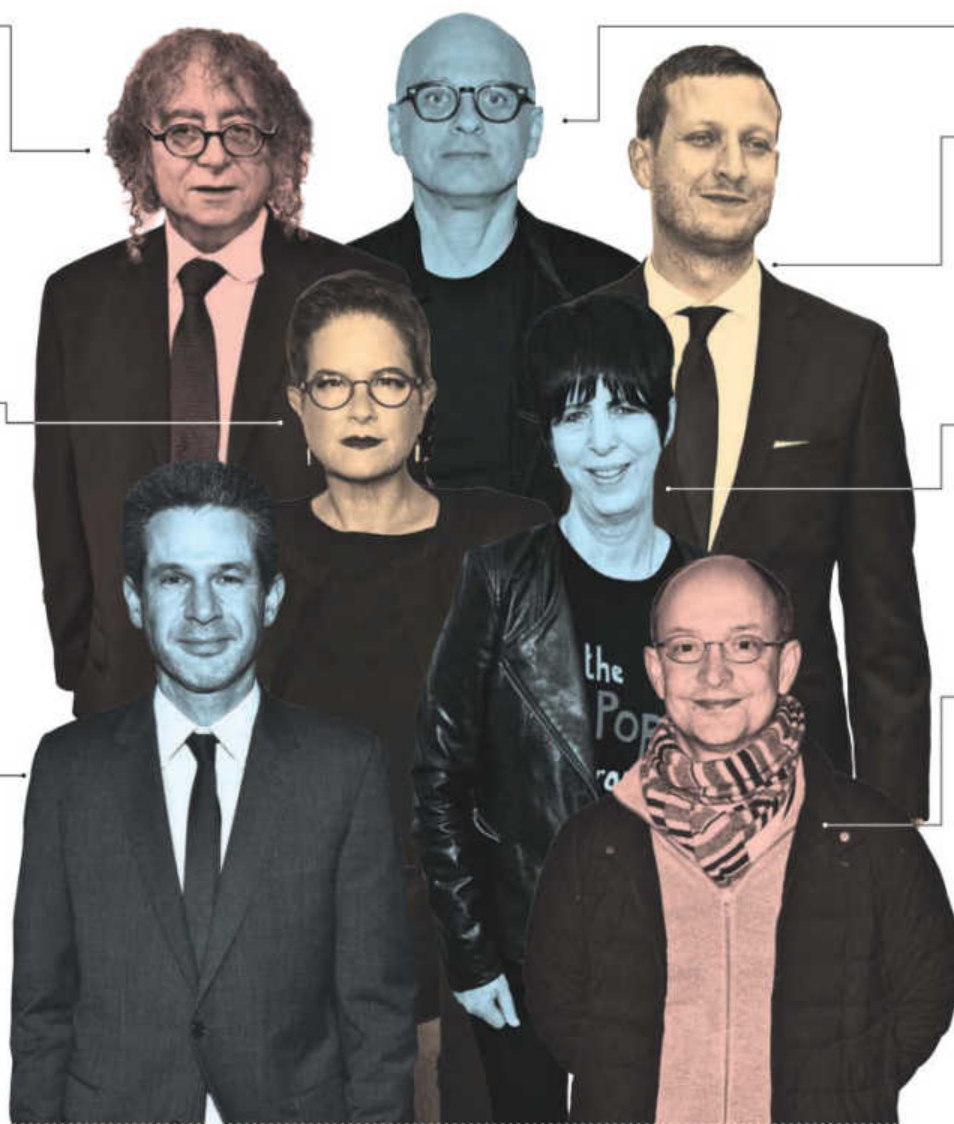
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Talk about a wake-up call. While there's no one way to react to the career-altering news, this year's chosen celebrated with everything from pancakes in L.A. to a pint in Dublin

"I am very pleased as well for all of the nominations from Ireland. There were also three for *Brooklyn* and one for a short film, and Ireland has never had this many nominations. To get eight for a country the size of Ireland — it is not even the size of Brooklyn! We'll have a good night in Dublin tonight. I am really glad we got these nominations because more people will get to see [*Room*], and it is a movie that deserves to be seen. To celebrate, we'll have a good night out in Dublin tonight."

Ed Guiney, a producer of the best picture nominee Room



When it came to their first reactions, the nominees favored some words over others

A word cloud of terms related to the film industry. The most prominent words are 'Oscar', 'director', 'work', 'picture', 'movie', 'exciting', 'people', 'producer', 'really', 'story', 'song', 'great', 'honored', 'received', 'Short', 'big', 'make', 'actress', 'good', 'collaborative', 'acknowledgement', 'office', 'actor', 'right', 'experience', 'Globes', 'deserves', 'contributor', 'girl', 'Carol', 'heard', 'international', 'wife', 'documentary', 'spotlight', 'script', 'announcement', 'Read', 'recognition', 'team', 'year', 'Ireland', 'interested', 'character', 'life', 'character', 'entire', 'screenwriter', 'original', 'visual', 'killed', 'Larson', 'responsibility', 'cinematographer', 'survivors', 'happy', 'love', 'time', 'screenplay', 'extraordinary', 'score', 'things', 'collaborative', 'happy', 'love', 'time', 'screenplay', 'extraordinary', 'score', 'things', 'collaborative', 'happy', 'love', 'time', 'screenplay', 'extraordinary', 'score', 'things', 'collaborative'. Other words include 'particularly', 'incredible', 'voice', 'different', 'Academy', 'life', 'team', 'documentary', 'wife', 'Spies', 'house', 'look', 'feel', 'fellow', 'composer', 'entire', 'screenwriter', 'original', 'visual', 'killed', 'Larson', 'responsibility', 'cinematographer', 'survivors', 'happy', 'love', 'time', 'screenplay', 'extraordinary', 'score', 'things', 'collaborative', 'happy', 'love', 'time', 'screenplay', 'extraordinary', 'score', 'things', 'collaborative'.

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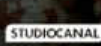
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AMERICAN CRIME STORY

The People v. O.J. Simpson

Ryan Murphy's 10-part chronicle of the murder trial and media circus is a smart mix of fresh and familiar brought to life by a stellar cast (with one unfortunate exception) By Daniel J. Fienberg

FROM THE MOMENT IT was announced, Ryan Murphy's O.J. Simpson drama sounded like a marriage made in television heaven: the "Trial of the Century" and the small screen's master of star-studded sensationalism.

But what's pleasantly surprising about *American Crime Story: The People v. O.J. Simpson* (the first season of what is set to be a true-crime anthology series on FX) is that it manages to eke out considerable nuance, humanity and humor despite a couple of clunky elements that threaten to send the series straight to camp-ville.

The first thing to remember is that while *American Horror Story* maestros Murphy and Brad Falchuk are executive producers here, this season was adapted by Scott Alexander and Larry Karaszewski from Jeffrey Toobin's account of the case, *The Run of His Life*. Alexander and Karaszewski (*The People vs. Larry Flynt*) know how to construct a biopic; their retelling of the murders of Nicole Brown Simpson and Ronald Goldman, the arrest of NFL legend and movie/television personality O.J. Simpson and the media frenzy of a trial was a sturdy and informative piece of work before Murphy

and a team of respected directors had their way with it.

The People v. O.J. Simpson establishes context with footage of the Rodney King beating and subsequent riots before unfolding the main story — starting in June 1994 — in three alternating strands: There's the LAPD et al investigating the grisly double murder (which is treated with startling visual restraint), with District Attorney Gil Garcetti (Bruce Greenwood) entrusting prosecutor Marcia Clark (Sarah Paulson) to bring the case home; Simpson (Cuba Gooding Jr. mostly eschewing imitation) experiencing the collapse of his

carefully crafted public image amid accusations of spousal battery and then murder; and the battle of egos and strategies on Simpson's all-star defense team, which included Robert Shapiro (John Travolta), F. Lee Bailey (Nathan Lane), Johnnie Cochran (Courtney B. Vance) and Simpson's friend Robert Kardashian (David Schwimmer), who wasn't even licensed to practice when the case began.

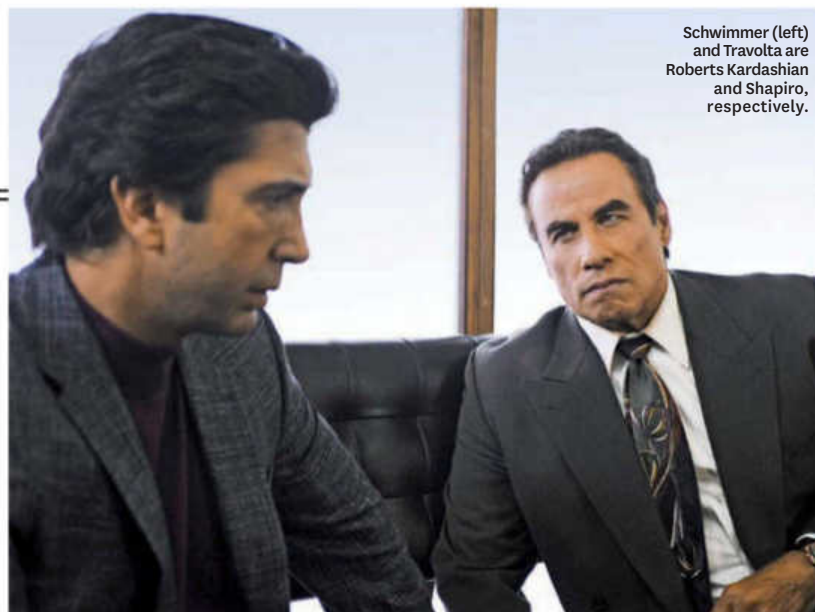
It has been more than 20 years since these events transpired. An entire generation has grown up knowing O.J. Simpson not for his Heisman Trophy or rent-a-car commercials or *The Naked Gun* but as a perpetual and unapologetic defendant. For older audiences, though, this is a saga of indelible sights and sounds: a white Bronco making its way across an evacuated freeway, a glove that stubbornly refused to fit, a verdict that ground everyday life to a halt. Murphy's challenge was to reflect the things we remember but also give the story new details or dimensions. Happily, he succeeds both in re-creating familiar visuals and moments — press conferences, photos, courtroom testimonies — and bringing us inside the luxury mansions, the Bronco, the conference rooms that remained inaccessible even to those who read every article or religiously tuned in to Court TV every day instead of their beloved soaps.

The People v. O.J. Simpson has an agreeably wonky interest in the legal process, making it feel right for this era of *Serial*, *The Jinx* and *Making a Murderer*. Murphy, a seasoned manipulator of viewer emotions and sensations, proves adept at portraying institutional manipulation, whether it's in jury selection, evidence presentation or witness wrangling. As shown here, the by-any-means necessary tug-of-war between defense and prosecution seems to confirm that no matter your feelings on Simpson's guilt or innocence, justice had only a little to do with what happened after the murders.

Over the course of the six (out of 10) episodes sent to critics, Paulson and Vance emerge as the leads. The former generates

real sympathy as Clark goes from confident to increasingly desperate when what was supposed to be a slam-dunk conviction turns into a referendum on her hairstyle, demeanor and personal life. The actress has a fantastic foil in Sterling K. Brown's Christopher Darden, who looks to be blossoming into the show's moral center and the clearest window into understanding the differences between the black community's perception of Simpson and that of the rest of American society. And the script gives Vance room to explore which parts of Cochran's shtick were public theater and which stemmed from true commitment to fighting injustice.

Viewers likely will be split on Schwimmer's Kardashian. This is a man who didn't have a defined role in the events, and Schwimmer



Schwimmer (left) and Travolta are Roberts Kardashian and Shapiro, respectively.

captures that uncertainty perfectly. The cutaways to the Kardashian kids, giddy at hearing their name on TV and stoked to get special treatment at popular Brentwood restaurant Chin Chin, will feel silly and tacked on to some. But I bought the notion that the Simpson trial was the celebrity-news-cycle nuclear sludge from which Godzilla Kim and her E!-friendly clan emerged.

Speaking of giant destruction-prone behemoths, the performance that threatens to undo *The People v. O.J. Simpson* is that of John Travolta, the only actor powerful enough to earn a producer credit here. Despite ample evidence of how Robert Shapiro looked and talked, Travolta has built a mesmerizingly bad performance from the eyebrows down. His accent varies by episode, and his intensity feels arch

and almost Kabuki-esque at times, turning Shapiro into what could be a terrifying character from the next *American Horror Story* installment rather than a member of this ensemble. Connie Britton's Faye Resnick, Billy Magnussen's Kato Kaelin and Selma Blair's Kris Kardashian (now Jenner) are played at the same shrill pitch. But they're less distracting since they're background color and not ostensible leads.

With ESPN giving Simpson the *30 for 30* treatment this summer, we seem to be having an "O.J. moment" — and the cast and creators of *American Crime Story: The People v. O.J. Simpson* have conjured a vivid and entertaining portrait not just of the real people involved but also of the outrage and obsession they provoked.

Airdate 10 p.m. Tuesday, Feb. 2 (FX)

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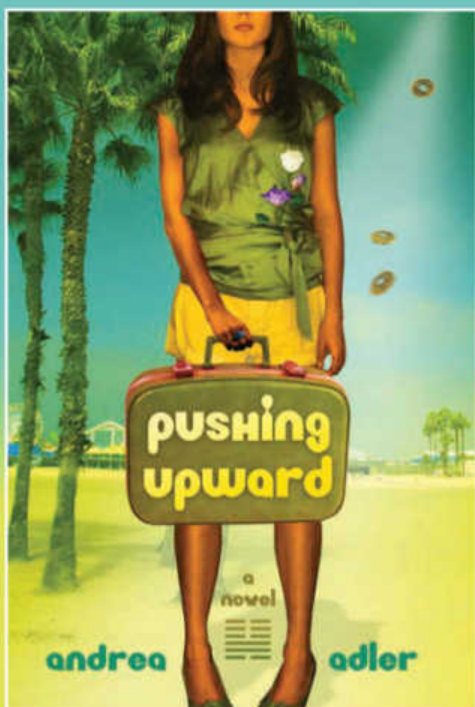
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Rampling is the mother of a mysterious man who may be a spy.

London Spy

Ben Whishaw and Charlotte Rampling lead a superb cast in BBC America's gay romance/espionage thriller **By Tim Goodman**

BBC AMERICA'S BRITISH import *London Spy* is one of those miniseries that's only remotely what you think it's going to be. Yes, it's a spy story — but almost reluctantly. It's also a love story, or several love stories. And it's a story about secrets and lies.

With superb turns from leads Ben Whishaw, Jim Broadbent and current Oscar nominee Charlotte

Rampling (45 Years), the five-part drama is a prime example of a genre virtually missing from American small screens, save for Sundance TV's *Rectify*: slow television.

Seductively shot by director Jakob Verbruggen (*The Fall*), *London Spy* features lengthy scenes of characters talking — or sometimes not talking — about difficult

things. There are moody shots of underwater swimming, pensive smoking, lovers walking in the countryside. But as counterintuitive to a good spy story as all that might seem, it works.

The script by novelist Tom Rob Smith (*Child 44*) focuses initially on the relationship between strung-out party animal Danny (Whishaw) and Adonis-like investment banker Alex (Edward Holcroft), polar opposites who meet by accident. Their encounter seems to awaken in Danny some romantic notion of love at first sight, though we soon will wonder if it was, in fact, one of those perfect "setup" encounters that fuel many spy stories.

In any case, the relationship that develops between Danny and Alex is one of the most intimate and nuanced gay love stories we've seen on TV in a long time — and a major part of what makes *London Spy* so good.

We learn that Danny has had a long sexual history, which includes a much older former partner and now confidant, Scottie (Broadbent). Alex, on the other hand, a mathematical genius growing up, is not even out yet and

has limited experience when it comes to intimacy. Before long, *London Spy* shifts dramatically, and Danny's sordid past resurfaces. Without spoiling things, the story evolves more toward a contemplation of secrets and shame than a traditional espionage pulse-pounder.

Not all of it works. There are twists and turns that strain belief and parts that wallow in their slowness. That said, here is the rare miniseries in which each hour-long installment is different from the last: Just when it starts to feel like a romance, it morphs into a spy story and then, in the next hour, into a drama about wealth and family, and so on.

Throughout, there are impressive feints and dodges as well as a scene between Danny and Alex's mother (Rampling) that may be the most honest and fantastic five minutes of television you'll see all season.

You might not be fully satisfied when all is revealed, but *London Spy* is a perfect illustration of that old cliché about the joy being in the journey and not the destination.

Airdate 10 p.m. Thursday, Jan. 21 (BBC America)

The Finest Hours

Chris Pine and Casey Affleck topline this re-creation of a rescue at sea, but much of it feels dead in the water **By Sheri Linden**

AN IMPRESSIVELY RENDERED KILLER storm is the star of *The Finest Hours*, Disney's dramatization of an astounding ordeal off Cape Cod in the winter of 1952. Based on a book subtitled "The True Story of the U.S. Coast Guard's Most Daring Sea Rescue," the feature is unapologetically old-school, and leads Chris Pine and Casey Affleck are fully in sync with that sensibility — even as they're surrounded by disaster-genre types rather than full-blooded characters.

At the helm of this ultra-earnest entertainment, with its expository dialogue and meticulous visuals, Craig Gillespie (*Million Dollar Arm*, *Lars and the Real Girl*) isn't able to conjure a stirring cinematic experience; much of the action feels instructive rather than immersive. Screenwriters Scott Silver, Paul Tamasy and Eric Johnson (*The Fighter*) set up



From left: Bana, Pine and Gallner navigate a deadly New England storm.

parallel tales of derring-do, with Pine's Coast Guard coxswain, Bernie Webber, and Affleck's tanker engineer, Raymond Sybert, separately thrust into roles of authority amid overwhelming danger. With no backstory, Affleck manages to turn his man of few words into the movie's most compelling figure.

Webber gets more of a setup, one verging on corn, with emphasis on his straight-arrow rectitude. His fiancée, Miriam (Holliday Grainger), is as feisty as he is rule-bound: On the night of the storm, she has no compunction about confronting Webber's commanding officer (Eric Bana).

The nor'easter that devastates the Eastern Seaboard that February night leaves two oil tankers sheared in two. With only his less experienced men available, the Chatham Coast Guard station's new boss, Daniel Cluff (Bana), orders Webber and a small crew (Kyle Gallner, John Magaro and Ben Foster) into the tempest on what sounds like a suicide mission.

The film is at its best when the dialogue is stripped

away and the man-versus-nature theme plays out in pure action. The combination of location work, studio water tanks and CGI isn't always seamless, and though Gillespie delivers strong moments, he struggles to find an engaging rhythm for the material. Meanwhile, 3D glasses add an unneeded layer of drab to the wintry palette.

Opens Friday, Jan. 29 (Disney)

Cast Chris Pine, Casey Affleck, Eric Bana

Director Craig Gillespie

Rated PG-13, 118 minutes



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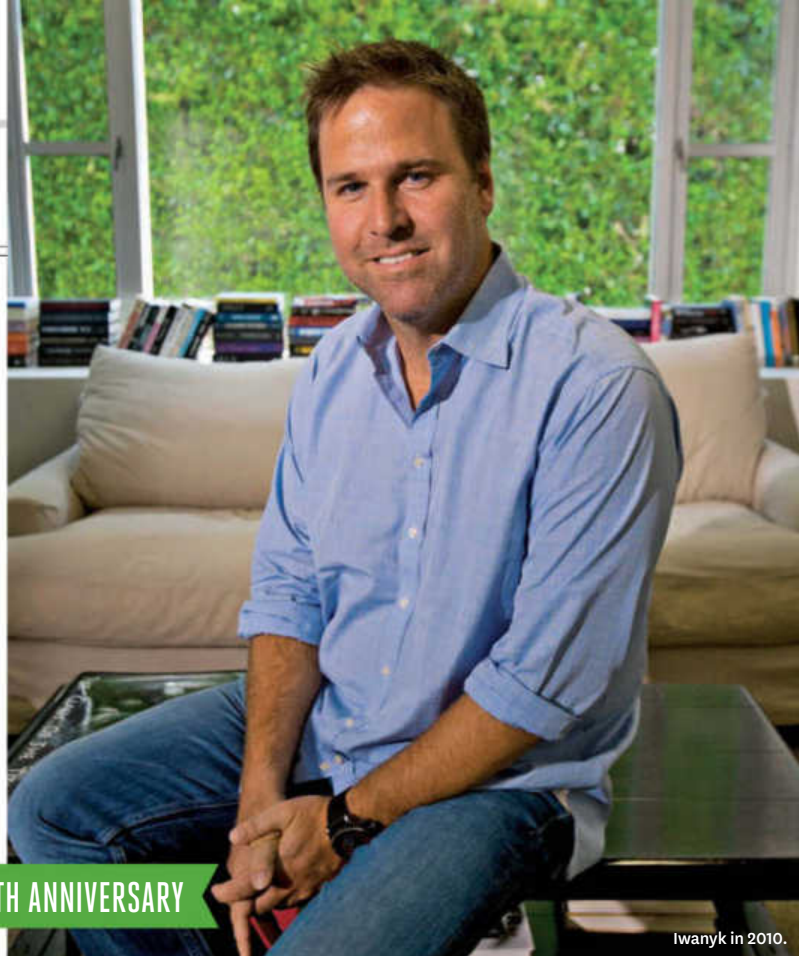
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Iwanyk in 2010.

10TH ANNIVERSARY

THUNDER ROAD KEEPS RIDING THE CHANGES

Now a decade old, Basil Iwanyk's Santa Monica-based company makes noise in Hollywood with critical darlings like *Sicario*, popcorn hits like *John Wick* and a focus on the studios' new reality By Borys Kit

WHEN BASIL IWANYK LEFT Warner Bros. in 2006 to start his own production company, he thought long and hard about what to call it. "We needed a title that was all-encompassing — but not Iwanyk," says the 46-year-old producer with the Ukrainian last name (pronounced eye-wahn-ick). Then it hit him. "I'm from the Jersey shore, and I've worshiped **Bruce** my whole life." Turns out Thunder Road Pictures fits nicely. Over the past

10 years, the Santa Monica-based production house, where Iwanyk oversees six employees, has been making plenty of noise both at the multiplex (with hits like *Clash of the Titans*, which grossed \$493 million worldwide in 2010) and at the art house (with movies like 2010's *The Town* and 2015's *Sicario* garnering critical praise). *THR* checked in with Iwanyk — currently on the Rome set of *John Wick 2* — to discuss how producing has changed over the decade, why

running numbers doesn't always work and how *Sicario* originally was supposed to end.

What did you learn from being a studio executive working under Lorenzo di Bonaventura? How did that prepare you for producing?

I learned that the only thing you have as a producer is your point of view, your opinion. You're not a craftsman, you're not a DP or editor or production designer. Your craft is your point of view and articulating that point of view. And I learned how to have empathy for the studio executive.

Why is empathy for execs important?

If someone is going to give you money, you have a responsibility. A lot of producers — and some directors — forget that. They forget that someone is investing in you and wants a return on that investment.

Certain studio heads believe that running numbers is the way to make decisions on movies. Does that work? Do you run numbers?

You do run numbers and make models and have a financial construct, but at the end of the day, that last 30 percent leap is all your gut, or your trust in the filmmaker. I respect people who say they have a formula, although it would shock me if that formula actually exists. Many of the movies I've worked on would never survive a formula. *John Wick* was a successful movie [it grossed \$86 million worldwide], but you couldn't have said, "It's an action movie with **Keanu Reeves** about a guy who gets revenge when his dog dies and it's

directed by a bunch of second unit guys who have never directed before" and have gotten a green light. Same thing with *Sicario*.

You're saying, "Trust the filmmaker."

Exactly right. I mean, *Sicario* had a totally different ending. In the original script, **Benicio Del Toro** has his discussion with the drug lord, then he shoots the drug lord and turns to the mother and says, "Get your kids out of here." But a week before shooting, we changed it [to having his family killed]. At our first test screening in New Jersey, I told people, "Listen, as those kids are killed, there's going to be a big chunk of the audience that's going to reject the movie." But that was the highest-testing scene in the movie. I would never of thought of that, but my job was to take that leap with Benicio and [director **Denis Villeneuve**].

What's changed about producing since you opened Thunder Road?

When I started, the best position to be in was studio producer. You received guarantees, you got large overhead, and it was a really good backend. It was a good living. What has changed is that the studios have cut out the middle-budget movies. Overhead has been cut, your backend has shrunk, and they don't pay as much front end. It has become harder to make a living as a studio producer. So the biggest change I made was that I decided to bet on myself. The gold standard of being a producer is no longer being a studio producer; it's being what Thunder Road is now. **THR**



Villeneuve

From Killer Krakens to Mexican Drug Lords, a Decade of Thunder's Rumbles



FIREWALL (2006)

BOX OFFICE: \$83 million

In this thriller, Thunder Road's inaugural movie, **Harrison Ford** stars as a banker (before they were bad guys) battling a home invasion.



CLASH OF THE TITANS (2010)

BOX OFFICE: \$493 million

Sam Worthington is the son of Zeus in this remake of the 1981 **Harry Hamlin** classic.



THE TOWN (2010)

BOX OFFICE: \$154 million

Ben Affleck stars as an emotionally conflicted bank robber in the critically well-received and Oscar-nominated drama.



JOHN WICK (2014)

BOX OFFICE: \$86 million

Keanu Reeves returns to action-movie form as he searches for his dog's killers; a sequel is currently being filmed in Rome.



SICARIO (2015)

BOX OFFICE: \$81 million

Emily Blunt and **Benicio Del Toro** take on a Mexican drug lord in this drama that received three Oscar noms, but not for best picture.



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PGA AWARDS

CONJURING MOVIE MAGIC

David Heyman discovered Harry Potter before the rest of the world — now he and J.K. Rowling are reteaming for another wizardly outing By Rebecca Ford

DAVID HEYMAN, WHO WILL BE honored with the David O. Selznick Achievement Award at the 27th annual Producers Guild Awards, has something of a magic touch, quite literally, when it comes to building family-friendly franchises. In 1997, the London-based producer scooped up the film rights to **J.K. Rowling's** first, not-yet-published Harry Potter novel. He went on to shepherd all eight of the films in the \$7.8 billion franchise. He then reunited with *Harry Potter and the Prisoner of Azkaban* director **Alfonso Cuarón** for the space epic *Gravity*, which won seven Oscars and earned \$723.2 million worldwide. Heyman, 54, launched a second family franchise with The Weinstein Co.'s *Paddington* (a sequel is aiming to hit theaters in 2017), produced a pair of **Alicia Vikander**-starring love stories (*Testament of Youth* and the upcoming *The Light Between Oceans*) and next returns to the Potterverse with Warner Bros.' *Fantastic Beasts and Where to Find Them*, starring **Eddie Redmayne** as Newt Scamander, a wizard cataloging magical creatures, which will hit theaters in November.

Why did you decide to return to the world of Harry Potter?

It was exciting to move on and to embrace new challenges with *Gravity*

and *Paddington*, but when it finished, there was a not-insignificant sadness because [the Potter films] had been such a big part of my life. Jo Rowling created such an incredibly rich and deeply conceived world. What you read in the books is in some ways just the surface of this world. I'd ask her about the [character Sirius Black's] family tree because we had to paint it on the wall [for *Harry Potter and the Order of the Phoenix*], and the book only had two names, and half an hour later I'd receive a family tree going back six generations with 100 people. I'm sure Newt Scamander and his story have been in her mind for many years. We were sitting around wondering what else we could do in this world, and [producer] **Lionel Wigram**, who is the person I first brought the first [Potter] book to, thought about maybe doing a documentary about Newt. That idea was floated to Jo, and she responded to doing a film about [that character].

Is *Beasts* designed as a franchise?

We've talked about making a couple, but with all these things — and this may be a failing of mine — I don't look at them as franchises; I look at them as films. We want to make each film as good as we can because if you don't, you won't have a second film or a third.



Redmayne in *Fantastic Beasts and Where to Find Them*.

What's the biggest difference between *Fantastic Beasts* and the Harry Potter films? Not having to work children's hours. (*Laughs.*) And it's set in 1920s New York as opposed to the U.K. in the '90s.

Many of your films have been based on books. Are you a voracious reader?

I love to read. I read for pleasure and I read for work. For me, books have always been a source of great films, from *To Kill a Mockingbird* to *The Godfather* to *Strangers on a Train*. There's a long list of great book adaptations. It just happens to be one of the areas I focus my attention on. That being said, what's most important to me is stories that move me and stories I connect to. Many of my films are about outsiders because in some way I think we all feel like outsiders, whether it's Harry Potter or *Paddington*. I'm not sure I realized that going in, but looking back on the films that I made, I see that continuum.

What's the biggest challenge facing producers today?

There is this emphasis on big, big films — which obviously I've been a part of — and the window is closing on low-to midbudget dramas, which are the reason that I got into the film business. Those American films of the 1970s or the European films of the '60s and '70s — that's what I grew up on. Those stories about morally ambiguous characters where the world is very gray. Yes, those films sometimes get made, but it's harder and harder. I think also the biggest challenge is there is so much competing for people's attention. There's great television; we're in this golden age. I'm hoping to work in television. I'm probably one of the last people to come to the table, but hopefully there's a little room left. I also think that technology is such that you can make films on an iPhone, you can edit on your computer, you can distribute yourself in some ways. Of course the challenge remains of how you get heard with the immeasurable amount of entertainment choices available. **THR**

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31ST CSA ARTIOS AWARDS

FINDING FRIENDS (AND FOES) FOR ALICIA

As they step away from *The Good Wife*, showrunner-creators Michelle and Robert King share their casting secrets and crossover plans with their next effort, *BrainDead* By Kate Stanhope

THE CALL SHEET ON *THE GOOD WIFE* REGULARLY IS ONE OF the most star-studded on TV. The CBS stalwart and critical darling has become a favorite of veterans (Michael J. Fox) and newcomers (Cush Jumbo) alike thanks in large part to husband-wife team Robert and Michelle King, who will receive the New York Apple Award from the Casting Society of America at its 31st Artios Awards. A few days before announcing Jan. 12 that they'll step away as showrunners on the series after the seventh season to focus on their CBS summer comic thriller *BrainDead* (no replacement has been announced, but CBS' Glenn Geller singled out the show's executive producer Craig Turk as part of its "deep bench"), the Kings revealed some secrets behind *The Good Wife*'s success.

A big bet

Fox has earned four Emmy guest actor nominations for playing courtroom antagonist Louis Canning, but producers initially were unsure whether he would return. "We just didn't know how he would connect with the part because the part was making fun of a guy who kind of uses his [Parkinson's disease] to get sympathy in court," says Robert. "But what we found was that it allowed all of his comic instincts to come through because you accepted the condition as part of the essential nature of the role."

The new kid

The Good Wife has proved a magnet for big names, but the Kings say there's no pressure from CBS to stunt-cast. "If anything, they'll be excited that we're getting somebody they haven't seen a whole lot on their air," says Michelle. Case

in point: "[Casting director] Mark Saks initially came to us and said, 'OK, there's an actress you've probably never heard of but you really must know — Cush Jumbo.' Then a couple weeks later we got an email from Christine Baranski saying: 'I just saw a one-woman show [*Josephine and I*] with this actress named Cush Jumbo, and she was so amazing. We really should be talking about her for the show,'" says Michelle. Adds Robert: "The only thing we had to do was educate CBS people on who she was because she was kind of unknown. She had done maybe one TV show in England."

Their most contentious debate

The Kings and star-producer Julianna Margulies did not see eye to eye about casting a quirky film director as the love interest for Melissa George's character (and father of her unborn baby). "It had nothing to do with Peter Bogdanovich himself. He's a wonderful man, and he stepped in with almost no heads-up," says Robert. "But I think Julianna and the show were at a disagreement about whether the plot-line should go there. I liked the silliness, and other people did not."



Margulies (left) and Jumbo on *The Good Wife*.



Michelle and Robert King

CSA 2016 Honorees



DANNY BOYLE
CAREER
ACHIEVEMENT
AWARD
The Oscar winner's Steve Jobs received two Oscar acting noms.



BERNARD TELSEY
HOYT BOWERS
AWARD
The film and TV casting veteran got an Emmy nomination for *The Big C*.

31ST ARTIOS AWARDS

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Who's on their wish list

"Every single person in *Hamilton*, and they are not available," says Michelle. Adds Robert: "The guy who played Thomas Jefferson [Daveed Diggs], we wanted in a role. They're very busy these days, but we can work around schedules. So we're just trying to get some of them." Another top pick? Meryl Streep, whose daughter Mamie Gummer has a recurring role as defense attorney Nancy Crozier. "We left an opening there because we refer to Nancy Crozier's mother on the show," says Robert.

The guest star that got away

Early in the show's run, Broadway veteran Linda Emond appeared as a military judge — a role that has proved hard to bring back because "it would be insane if [Margulies'] Alicia [Florrick] keeps going to military court," says Robert. "We even thought about giving [the military judge] a sister that could be a judge in civil court that Linda Emond would play."

Starting over

The Kings have been hard at work on *BrainDead*, described as *The West Wing* meets *The Strain*. "The competition is very thick now, and it is much harder to find regulars than the first time around on *Good Wife*," says Robert, especially with younger platforms such as Netflix and Amazon producing shows with fewer episodes. "That might be becoming some version of the new norm," he adds. "I don't know how networks will adjust to that world because it financially doesn't make much sense. But when you're struggling for actors, it's one of the selling points." Expect familiar faces from *Good Wife* to pop up on *BrainDead*, possibly even as the same characters. Says Robert, "They live in the same world of politics, so there is a connection." **TJR**

22ND ANNUAL SCREEN ACTORS GUILD *Awards*®

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CATE BLANCHETT Carol
BRIE LARSON Room
HELEN MIRREN Woman in Gold
SAOIRSE RONAN Brooklyn
SARAH SILVERMAN I Smile Back
CHRISTIAN BALE The Big Short
IDRIS ELBA Beasts of No Nation
MARK RYLANCE Bridge of Spies
MICHAEL SHANNON 99 Homes
JACOB TREMBLAY Room
ROONEY MARA Carol
RACHEL McADAMS Spotlight
HELEN MIRREN Trumbo
ALICIA VIKANDER The Danish Girl
KATE WINSLET Steve Jobs
IDRIS ELBA Luther
BEN KINGSLEY Tut
RAY LIOTTA Texas Rising
BILL MURRAY A Very Murray Christmas
MARK RYLANCE Wolf Hall
NICOLE KIDMAN Grace of Monaco
QUEEN LATIFAH Bessie
CHRISTINA RICCI The Lizzie Borden Chronicles
SUSAN SARANDON The Secret Life of Marilyn Monroe
KRISTEN WIIG The Spoils Before Dying
PETER DINKLAGE Game of Thrones
JON HAMM Mad Men
RAMI MALEK Mr. Robot
BOB ODENKIRK Better Call Saul
KEVIN SPACEY House of Cards
CLAIRE DANES Homeland
VIOLA DAVIS How to Get Away with Murder
JULIANNA MARGULIES The Good Wife
MAGGIE SMITH Downton Abbey
ROBIN WRIGHT House of Cards
TY BURRELL Modern Family
LOUIS C.K. Louie
WILLIAM H. MACY Shameless
JIM PARSONS The Big Bang Theory
JEFFREY TAMBOR Transparent
UZO ADUBA Orange is the New Black
EDIE FALCO Nurse Jackie
ELLIE KEMPER Unbreakable Kimmy Schmidt
JULIA LOUIS-DREYFUS Veep
AMY POEHLER Parks and Recreation

CAST/ENSEMBLE NOMINEES:

BEASTS OF NO NATION
THE BIG SHORT
SPOTLIGHT
STRAIGHT OUTTA COMPTON
TRUMBO
DOWNTON ABBEY
GAME OF THRONES
HOMELAND
HOUSE OF CARDS
MAD MEN
THE BIG BANG THEORY
KEY & PEELE
MODERN FAMILY
ORANGE IS THE NEW BLACK
TRANSPARENT
VEEP

STUNT ENSEMBLE NOMINEES:

EVEREST
FURIOUS 7
JURASSIC WORLD
MAD MAX: FURY ROAD
MISSION: IMPOSSIBLE – ROGUE NATION
THE BLACKLIST
GAME OF THRONES
HOMELAND
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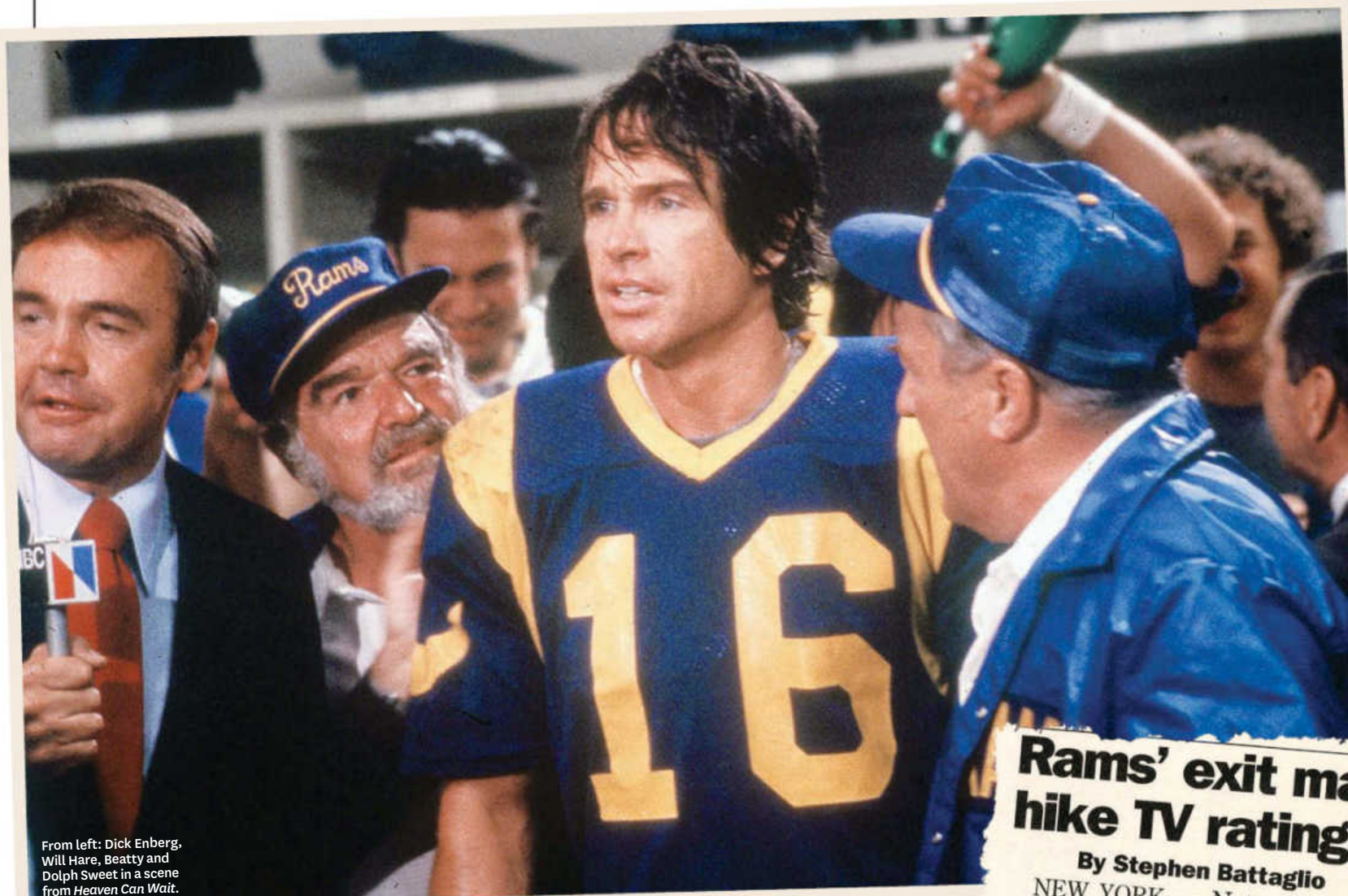
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8 Decades of *The Hollywood Reporter*

The most glamorous and memorable moments from a storied history



From left: Dick Enberg, Will Hare, Beatty and Dolph Sweet in a scene from *Heaven Can Wait*.

In 1978, Warren Beatty Was a Ghostly L.A. Rams Player

WARREN BEATTY ONCE PLAYED for the Rams. Or at least he did in *Heaven Can Wait*. But that was back in 1978, before the football team left Los Angeles for Anaheim, moved on to St. Louis and then announced Jan. 12 its return to a new \$2 billion-plus stadium in Inglewood, Calif. The romantic comedy's plot centers on a Rams quarterback (Beatty) who dies in a Malibu bicycle accident. After his guardian angel (Buck Henry) removes his soul prematurely, the QB learns he was supposed to live much longer. But his body already has been cremated, so he returns to Earth, where he assumes the body of a wealthy industrialist who buys the Rams, becomes the new signal caller and leads his team to the Super Bowl against the Steelers.

The film is loosely based on the Harry Segall play that was turned into the 1941 feature *Here Comes Mr. Jordan*. *THR* said Beatty's 1978 movie "manages to be faithful to the spirit of the original and also ... thoroughly contemporary in tone." It was released as Paramount was having megahits with *Grease* and *Saturday Night Fever*. *Heaven* joined that club: The \$15 million film had a domestic gross of \$82 million (roughly \$300 million today) and received nine Oscar nominations (including four for Beatty, then 40, as producer, director, writer and actor). Its success gave Beatty, who co-directed with Henry and co-wrote with Elaine May, the leverage to get Paramount to greenlight *Reds* — for which he again received noms in the same four categories and won the best director Oscar in 1982. The Rams had

Rams' exit may hike TV ratings

By Stephen Battaglio

NEW YORK — Network sports executives say they don't expect Fox's National Football League ratings to be hurt by the move of the Los Angeles Rams to St. Louis, which was officially announced Tuesday.

While Fox will lose Los Angeles as a National Football Conference city, it will now be able to show additional Sunday afternoon games in the No. 2 television market.

their own uplift after *Heaven*: Two years later, the team actually played the Steelers in Super Bowl XIV. (Unfortunately, in the real-world version, they lost.) When asked about the team's move back to L.A., Beatty (now working on a film about a boy, a girl and Howard Hughes) tells *THR*, "I'm more than ready to rejoin the Rams, but I'll need a week or so to get back in shape." — BILL HIGGINS

The Hollywood Reporter, Vol. CDXXII, No. 3 (ISSN 0018-3660; USPS 247-580) is published weekly except for combined issues in the 2nd and 3rd week of March, the 3rd and 4th week of April, the last week of June, the first 2 weeks of July, the first 2 weeks of Sept., the last week of Oct., the first week of Nov. and the last 2 weeks of Dec., with 13 special issues: Feb. (1), June (3), Aug. (3), Oct. (1), Nov. (3), and Dec. (2) by Prometheus Global Media LLC, 5700 Wilshire Blvd., 5th floor, Los Angeles CA 90036. Subscription rates: Weekly print only, \$199; weekly print and online, including daily edition PDF only, \$249; online only, \$199; digital replica of weekly print, \$199. Single copies, \$5.99. Periodical Postage paid at Los Angeles, CA and additional mailing offices. POSTMASTER: Send all UAA to CFS. Non-Postal and Military Facilities send address changes to The Hollywood Reporter, P.O. Box 125, Congers, NY 10920-0125. Under Canadian Publication Mail Agreement No. 41450540 return undeliverable Canadian addresses to MSI, PO BOX 2600, Mississauga, On L4T 0A8. Direct all other correspondence to The Hollywood Reporter, 5700 Wilshire Blvd., 5th Floor, Los Angeles, CA 90036. Prometheus Global Media, LLC: Vice President, Human Resources: Angela Vitacco. Advertising/Editorial Reprints: Reprints of editorial or ads can be used as effective marketing tools. For details, please contact Wright's Media: (877) 652-5295 or e-mail at pgm@wrightsmedia.com. Permission: Looking for a one-time use of our content, as a full article, excerpt or chart? Please contact Wright's Media, (877) 652-5295; pgm@wrightsmedia.com. Subscription inquiries: U.S. call toll-free (866) 525-2150. Outside the U.S., call (845) 267-4192, or e-mail subscriptions@hollywoodreporter.com. Copyright ©2015 Prometheus Global Media, LLC. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means — electronic, mechanical, photocopying, recording or otherwise — without the prior written permission of the publisher. THR.com PRINTED IN THE U.S.A.

